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NETWORK**

TV'S *THE CLONE WARS* p.14

STAR WARS[®] INSIDER

Carrie INTERVIEW Fisher

Conversation
with an **Edge**

The **Art of**
Star Wars

**Genndy
Tartakovsky**

Cartoon Guru

Previsualization

Beyond the Storyboard

Incredible

Cross-Sections

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EVIL BY DESIGN

A COLOR-CODED GALAXY OF EPIC PROPORTIONS

INT. DEATH STAR—CONFERENCE ROOM

All of the GENERALS stand and bow before the thin, evil-looking Lucasfilm employee (PETITE MOFF MORRIS) as he takes his place at the head of the table.

GENERAL: Until this battle station is completely decorated, we simply cannot have an open house. I'm all for the black floors, but surely some color on the walls wouldn't go amiss? What with the gray uniforms and white troopers, not to mention management's black garb, the troops are feeling gloomy and disoriented. Incidents of "sick-building" syndrome are rising in the Med-Bays, and Intelligence believes that there is a brisk black-market for our cheerful blue-and-red insignia. The situation is more serious than you realize.

MORRIS: Serious for your space fleet, Commander; not for this battle station. It seems the Imperial naval forces have only two paints: Bone White and Miasma Gray. This battle station is a statement.

The villains of the classic Star Wars trilogy wear white, black, or gray; the heroes brown, cream, blue, and orange. Heck, Solo's got red stripes on his pants and probably wears purple polka-dotted boxers. Gold droids, green Jedi Masters, and we haven't even touched on the vast wardrobe of the Princess.

If the classic trilogy was a battle of black and white vs. comforting earth tones, then what were we to make of the prequels? Sure, Darth Maul wore his black and red with pride, but the Neimoidians, Senators, and Palpatine wore their peacock raiment as if blockade, greed, and villainy all appeared in the thesaurus under "good deeds." The old order of things was passing away during the fall of the Republic. It isn't a case now of the good being clothed in gentle earth colors and the bad boldly declaring themselves in bright-yet-morally-barren hues.

Things got murkier in Episode II. Here's Count Dooku in dark brown Jedi-like garb being ever so nasty to our heroes, clone troopers in white fighting for the good guys, and Palpatine arrayed in rich, yet sober colors, seizing the moment to unleash a galaxy-wide civil war! The use of color in the prequels is more complex, with characters decked out in modest vestments—surely they are Jedi. Not so! Step forward, Dooku and Palpatine. Even the Trade Federation's battle droids want in on the fun. Goodbye, khaki body-shell; hello, rusty maroon. Anakin's the heartthrob in black leather, and we all know who he'll turn into.

Unlike the classic trilogy, the prequels seem to say you can't trust anyone—and don't even bother to look for clues in someone's clothing.

But don't let that color your view of the films.

INT. DEATH STAR—CONFERENCE ROOM

MORRIS: I've just received word that green is the new black. I am therefore ordering a complete redecoration of the Death Star. I hope to see, shortly, emerald floors, forest green walls and ceilings, olive-hued blast-doors, British racing-green on all TIE fighters, and let's keep the superlaser as it is, hmm?

GENERAL: That's impossible! How will we maintain quality control over the artists, decorators, and designers?

MORRIS: Fear. Fear should keep them in line.

Iain Morris
Art Editor, Lucasfilm Licensing

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REBEL RUMBLINGS

68

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new movie every year
could use a little nudge

Even apart from the phenomenal response to our temporary lifting of the poetry ban, your correspondence about the past few issues has been prolific, to put it mildly. The feedback on each issue's survey (at starwars.paizo.com) has been similarly amazing, and we're already hard at work taking your input and using it to shape future issues. Please keep your email, cards, and letters coming.

But enough with the poetry!

THE WRITE STUFF

Thanks for extolling the joys of reading in [the issue #65 editorial] "Use the Force—Crack a Book." I work in a community college writing center, and every day I see students who struggle with writing because they never got in the habit of reading. I hope readers will take your advice and "spread the word"—literally.

Incidentally, a few years ago, while tutoring a college student who had difficulties with reading, I learned that my tutee was a fellow *Star Wars* fan. I quickly began incorporating articles about *Star Wars* into our sessions and at semester's end gave him a copy of *The Truce at Bakura* that Kathy Tyers had kindly autographed for him. When I last ran into him, he was completing the coursework for his bachelor's and looking more confident than when we'd first met. I like to think his love for *Star Wars*, as well as his own determination and hard work, played a role in his success.

LORI BARRON
Sonoma, CA

While some people see movies as a substitute for reading, we hope most *Star Wars* fans see them as an inspiration to read. Those who wish

George Lucas would create a



WANNA RUMBLE?

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toward the bookshelves, where they'll find more adventure than they can keep up with.

KEEPING HIM GUESSING

I waited a bit to comment on the "new" *Insider*, but it seems you've settled down into a standard format. Let me just say, great job. I enjoy the way the magazine has an overall theme each issue but still manages to be very eclectic as far as the information presented. Serious articles, production information, interviews, humor, I never know what the turn of the next page will bring.

Which brings me to another comment, or thanks I guess. I appreciate the way you have overcome the temptation to submit to the "article continued on page 79..." syndrome that affects many magazines today. It is a small but annoying fact of life that I appreciate your foregoing.

My favorite feature has to be the "inside" features, where you take a picture and describe both behind the scenes information and *Star Wars* Universe information in little boxes. It's inspired me to do some more research on various tidbits that sparked my interest.

CODY FERRIS
Phoenix, AZ

Our thanks for the kind words, and our promise to continue eschewing the "continued on" annoyance... except, of course, for the bottom of this page.

DON'T BE HATIN'

I am twelve years old, but please don't throw off my letter as just another dumb little kid's. First of all, please do not take too much offense here. I love your magazine and wait every two months. I read it front to back, then again, and if I'm lucky, it's a flip cover! But I'd like to tell you that while I myself am not a big Obi-Wan fan, and I don't mind the mentions of his lies and deceit, stop the Jar Jar hate on the Last Pages! I've seen at least two making fun of his tongue and there's more, I'm certain. Sure, he's

» CONTINUED ON PAGE 85

Illustrations by Randy Martinez



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PREQUEL

The Story Takes Shape, Anakin Shapes Up, and the Sets are

Rick McCallum, Producer of *Star Wars: Episode III Attack of the Clones* and *Anthony Daniels (C-3PO)* on the set of *Attack of the Clones*, Fox Studios, Australia.

Photo by Halina Krukowski.



It's not like clockwork, but it's like building a house when you don't have all the plans.

The *Insider* tracked down producer Rick McCallum on the last day of March, narrowly avoiding an April Fool's installment of his update on *Star Wars* Episode III. Thus, instead of a prank, McCallum gave us only the straight skinny on current events down at Fox Studios in Sydney, Australia.

As usual, the first question he fielded was the same as in recent months. His answer was also the same: There's still no completed screenplay for Episode III. On the other hand, George Lucas did turn over an outline and 46 pages of script, so McCallum hasn't pulled out quite all of his hair yet. There's no talk of enlisting a co-writer on this final installment of the saga, yet the producer of the two previous *Star Wars* prequels seems almost placid about working without a final draft.

"We only got a script two days before we started Episode II," he explains.

Perhaps part of the reason McCallum remains confident is that *Star Wars* scripts tend to be living documents. He knows just how much is likely to change before shooting—and even long after.

Just how much of the current draft is likely to change?

"All of it," he says. "We can't take it too seriously. In terms of costumes and sets, we know what we're doing, but in terms of the actual dialogue and some key action sequences, that'll change—all the way up until the day the film is released."

"It's not like clockwork," he says, "but it's like building a house when you don't have all the plans."

Day to Day Update

McCallum and the rest of the crew know they are beginning the last stretch of a journey shared by millions of movie fans around the world—fans who can hardly wait to see how the *Star Wars* series concludes. "Everybody's very excited about it," he says. "It's not like it's a historic moment in the world that we live in today, but it's the last one, so everybody really wants to make the best film humanly possible. They're enjoying it. It's always fun when you're working on something that's the end of an era. It's the end of a long period of time, and it's a big, big film in relation to the five that preceded it. I don't think it's in the forefront of everybody's mind; I think it's one of those background things. It's subtext, and I think it makes people feel good."

McCallum stays in constant communication with the crew, visiting the sets two or three times a day and hosting daily updates with the key supervisors. "We don't like traditional, formal meetings," he says.

Rumor Shooting Gallery

Heard a good rumor? Share it with us, and we might add it to the targets we hold up for Rick McCallum to shoot down—or confirm. Here are his takes on a few of the most recent Internet gossip subjects, from the truly intriguing to the downright silly.

- Michael Crawford (Broadway's Phantom of the Opera) has been cast in the movie.**
"Totally untrue."
- Lou Ferrigno will don the Vader armor.**
"Totally absurd."
- A Star Destroyer bridge is one of the sets for Episode III.**
"I won't confirm or deny."

[The Phantom of the Opera: Michael Crawford] © The Really Useful Group, PLC. [The Incredible Hulk (Lou Ferrigno)] © Universal City Studios, Inc.

UPDATE⁶⁸

Ship Shape

"What we do is—the production designer and I, and the property master and the production manager and accountant and costume designer—we meet every day and just go through the stuff that they need."

Those daily meetings generate topics for the videoconferences between McCallum's group supervisors and Lucas, who remains in Northern California. "We email all the prospective drawings and models to George, and we go through them usually Mondays, Wednesdays, and Fridays."

"Costumes are doing well," says McCallum. "Set construction's been going on for about three weeks." He adds that none of those sets is finished, explaining, "We do sections of sets, because we don't have all of our stages yet. Each set we complete on the stage itself." At this point, Lucas has approved 52 sets, including "lots of vehicles."

While the costume and set construction continues, the action starts in the second week of April with the arrival of Stunt Coordinator Nick Gillard. Two weeks later, Hayden Christensen joins him, says McCallum, "and then he starts his intense fight rehearsals."

Ewan McGregor won't arrive until June 10, so his young apprentice will have a decided edge—an appropriate advantage for a character who graduates between Episodes III and IV from student to master. In the meantime, McGregor is finishing another project in Mobile, Alabama.

McCallum anticipates that filming on Episode III will begin in late June.

Causing Effects

Months before principal photography commences, the pre-visualization team began choreographing the movie. "They've



When I'm writing one script, I start thinking about other scripts instead. It's what keeps me from writing.

—George Lucas on Writing

been working for about six weeks," reports McCallum, "and we have Ben Burt editing the animatics, so that's going along great. About twelve guys [are] working all-out."

The pre-vis team has already produced about three minutes of animation for the earliest scenes of the movie, and they've paved the way for work to come. "When you start," explains McCallum, "you've got to build so many models—there's a lot of work that has to be done. In about a month's time, we'll be able to pump out fifty, sixty shots a week."

Industrial Light & Magic has been working on Episode III since September 2002, deciding the answers to such questions as: "What are we going to paint? What is going to be digital? How are we going to increase the matte department? How are we going to push digital technology? How do we do all those things? What's our pipeline going to be? How can we make the recording of the digital technology better? Literally, hundreds if not thousands of issues have been going on since September."

by Dave Gross

Photo by Lisa Tomasetti.

Join us again next issue, when the Insider once again interrupts Rick McCallum's busy schedule to learn the latest developments in the production of Episode III. Until then, keep your questions—and especially those juicy rumors—coming to insider@palzo.com. ☺

Dreamchild

Star Wars fans know McCallum for his work on the prequels as well as the *Young Indiana Jones Chronicles*, but he was working in film and television long before then. "I got to do some really great, wonderful films during the 80s that nobody ever wanted to see," he laughs.

When asked which of his previous productions he would most like people to see, he answers immediately: *Dreamchild*, written by Dennis Potter and directed by Gavin Millar. The film is a fantasy that explores the life and memories of Alice Liddell Hargreaves, who as a young girl inspired Lewis Carroll's *Alice* stories.

"I love that movie," says McCallum, who laments that in 1984 such a picture could not find its audience. "I would have given anything if we'd have had that film when Miramax was just starting, because I think they could have done something brilliant with it. At the time, Universal had it, and there was no way they could fit it into the traditional distribution—not that they didn't try. There just wasn't an audience for it at the time. I love that movie, and I wish more people had seen it."

Dreamchild is available in VHS format in the U.S.



Dreamchild © 1985 Universal Studios

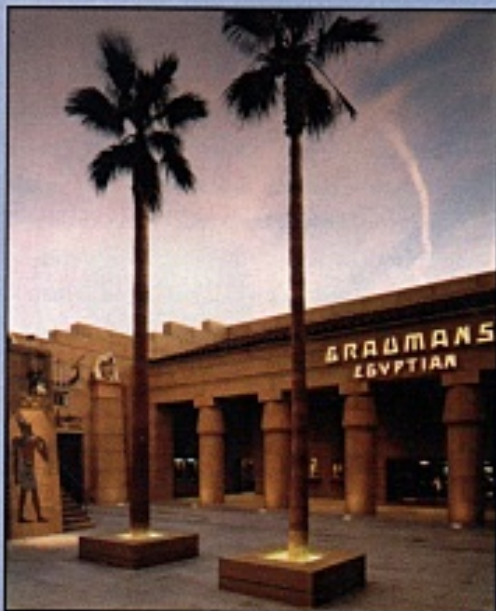
STAR NEWS 68

FROM THE WORLD OF LUCASFILM

by Kevin Rubio

» A Salute to Industrial Light & Magic and Skywalker Sound

Fon Davis often tells the story of how when he was a ten-year-old boy in Vietnam, he picked up a magazine featuring several effects artists from Industrial Light & Magic working on what was then the next *Star Wars* movie, *Return of the Jedi*. What caught his attention the most were not the ships, nor the effects, but the fact that two Asians—Larry Tan and Euse Owyung, were pictured working alongside the likes of Dennis Muren and Phil Tippett. It was a great source of inspiration to him, and from that moment he studied everything he thought would apply to the art of visual effects. If Tan and Owyung could do it, he thought, maybe someday he could also. Today, Fon is one of the many talented artists working with the companies that have been responsible for many of the greatest advancements in the art of visual



American Cinematheque hosted the Salute to Industrial Light & Magic and Skywalker Sound at the Egyptian Theater. Photo by Tom Banner.

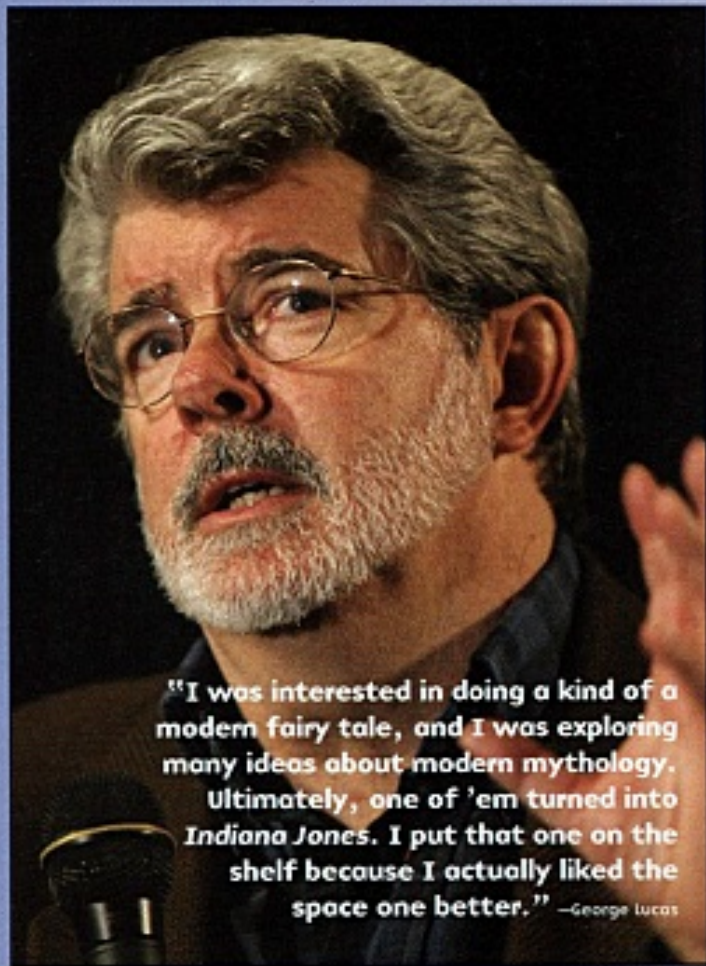
effects and sound presentation for more than twenty-five years.

After so many years in the movie industry, it's not surprising that the artists at ILM and Skywalker Sound have influenced a fair number of people, both in the movies and in related fields. Usually hard at work in two unassuming corners of the San Francisco Bay Area, it's not often that these artists get to meet the people that they've inspired, or see the impact of their work on a general audience. All that changed for ten days in February when the American Cinematheque played host in Hollywood, California to founder George Lucas and its many artists in its tribute to ILM and Skywalker Sound.

Founded in 1981, American Cinematheque is a non-profit organization dedicated to the celebration of the moving picture in all of its forms. Though the organization's name

[LEFT] (from left to right) Jim Morris, president Lucas Digital; Lorne Peterson, Model Project Supervisor; Jeff Mann, VP of Creative Operations ELM; George Lucas; Steve Gawley, Model Supervisor; Glenn Kiser, VP and General Manager Skywalker Sound; Patty Blau, Senior VP and General Manager of Lucasfilm Animation; Alan Keith, Chief Administrative Officer. Photo by Juan Talla.

[BELOW] Photo by Juan Talla.



"I was interested in doing a kind of a modern fairy tale, and I was exploring many ideas about modern mythology. Ultimately, one of 'em turned into Indiana Jones. I put that one on the shelf because I actually liked the space one better." —George Lucas

might conjure images of a private film club full of intellectuals who sit around dressed in coffee-house black and critique experimental films about cowboys eating pudding, nothing could be further from the truth. In fact, one of the society's main missions is to act as a "kind of liaison between the film industry and the general public... the industry and all those people who are fans of film in general." It's a place where fans can sit down and talk with industry professionals.

The fans were there in full force at Hollywood's Egyptian Theatre to see and hear the artists of ILM and Skywalker Sound. Whether they were industry professionals—like Phil Kovatz, sound engineer who recently mixed the *Lord of the Rings: The Fellowship of the Rings* four-disc DVD set and was present to hear Ben Burtt and Gary Rydstrom discuss sound design—or members of the Fighting 501st fan group (sans costumes) who were there to catch a rare public appearance of George Lucas—all of the attendees shared at least one thing in common: They all had been influenced by these artists and their work.

Founding Father

Opening night was a packed-house event, as the lines for both society members and the general public extended beyond the street entrance. Several local and national news outlets were there with camera's flashing as George Lucas and company made their entrance, and even members of NBC's *The West Wing*, who were filming in the adjacent restaurant, could be seen peeking in during breaks.

After the audience filled the theater, they were treated to the original "bake-off" reels of all five *Star Wars* films. A "bake-off" reel is what a studio submits to the Motion Picture Academy for Oscar consideration. Generally, it showcases what the submitter feels best represents his or her work for a particular category and is limited to no more than ten minutes in length. While the reels were nothing that the audience hadn't seen before, it's interesting to note that, because they were the original prints, the older films like *A New Hope* and *The Empire Strikes Back* had grossly deteriorated, driving home one of the principal reasons why George Lucas is pushing a new digital format.

Between each reel, Lucas sat down with moderator Dennis Bartok and discussed the initial problems he had when making the first few films, his frustrations with the state of the technology, and how the digital revolution has, in essence, "removed the ceiling on his imagination." The questions asked by the fans provided both the funniest moment of the evening and some of the most revealing. When asked why he decided to go with a digital Yoda in *Attack of the Clones*, Lucas replied, "There are just so many things that you can do, and when you get right down to it, it's a puppet with a hand up its ass."

He also confirmed that there would not be original theatrical versions of Episodes IV, V, and VI on future DVDs. "The Special Editions are the movie," he explained.

Practical Miniature Effects

Though digital effects in the past ten years have been pushed to the forefront of most film trade magazines and entertainment news shows, the art of creating miniatures and models is still very much alive—and, perhaps surprisingly, bigger than ever at ILM. Veteran model makers Lorne Peterson, Jeff Mann, and Steve Gawley were on hand to showcase clips from classic films like *Raiders of the Lost Ark*, and *E.T. The Extra Terrestrial* as well as to talk about practical miniature effects and why they are still a necessary component in the digital age.

Lorne Peterson said that at times he feels as if he's "John Henry facing off against the steam pile driver," when referencing his digital counterparts. "I'm a bit of a troglodyte when it comes to computers," he admitted. Unlike the rapid development of computer-graphics technology, the art of model making has gone mostly unchanged during the past quarter century. "We use laser cutters now," explained Peterson, "and because of the new digital format you have to be more accurate, but you're still basically carving and forming 3D shapes." ILM is carving so many shapes, in fact, that the once seven-member team has grown to over seventy artists,



Ben Burtt began designing the sound for the *Star Wars* series with a staff of only one in a group known as Sprocket Systems. Photo by Margot Gerber.

STAR SIGHTINGS

68

by Benjamin Harper

» "I thought I'd earn some extra points by building the Millennium Falcon." "If that's something from Star Wars, I'm gonna kick your ass." "... No, Dad. It's a very rare falcon... that can make the Kessel Run in under six parsecs!"

—Iris Foreman (Topher Grace) defends his losing strategy despite Red's (Kurtwood Smith) threat, *That '70s Show*



NATALIE PORTMAN (Padmé Amidala) was in Jerusalem, Israel in February and visited the Levinstein Hospital to talk with injured Israelis and Palestinians. Portman traveled to the hospital with her father, Dr. Avner Portman, for humanitarian purposes, and talked to children, some of whom were injured during terrorist activity.

Portman was also close to signing a deal to be in the film version of *Closer* with *Cold Mountain* co-star Jude Law, according to Reuters. The film, to be directed by Mike Nichols (*The Graduate*, *Postcards From the Edge*), revolves around two couples whose dynamic ultimately turns ugly.

According to the *Denver Post*, **EWAN MCGREGOR** (Obi-Wan Kenobi) looks too healthy.

Too healthy, that is, to reprise his role as Mark Renton in the *Trainspotting* sequel, *Porno*, based on the novel of the same name by Irvine Welsh. The story reunites the characters from *Trainspotting* ten years later, but the director, Danny Boyle, says that he needs his actors to look a little less vivacious. "None of them look any different," he told Screen International. "I need them to look like they've burned themselves out, but they have all been using face cream and Vitamin E lotion."

JAMES EARL JONES (voice of Darth Vader) commemorated Martin Luther King, Jr. Day 2003 by giving a lecture at Barnhill Arena at the University of Arkansas in Fayetteville, Arkansas. Jones spoke about the need for cultural awareness in America and about his childhood and career.



Jones gave his lecture, "The Culture Quest: How Culture Affects Us and How We Affect Culture" at Shippensburg University in Pennsylvania on February 13. Jones, who was the guest of honor at the University's annual Gifted Minority Scholarship Fund program, took questions from the audience after his lecture.

Jones also helped promote literacy in San Antonio, TX on January 9 as the kick-off reader for "The Year of the Library," a 12-month celebration of the 100th anniversary of the San Antonio Public Library. Jones was on-hand to read Ernest Lawrence's "Casey at the Bat." Jones, who read to

children from Carver Academy and Ogden Elementary School, said he acquired a deep love of reading as a child when a stutter kept him from talking. "Once you're denied something, you appreciate its value even more. That's why I so deeply respect the power of words and that's why I love books. Although I didn't speak during that time, I read," he said. "And when I began speaking again, I never lost that love for books."

What did the children who attended the event, and sat in awe as Jones read, have to say about it? "It was awesome," said Edwin Bates, a third-grader at Carver academy. "Because he was reading it—that's why it was awesome."

BILLY DEE WILLIAMS (Lando Calrissian) recently took to the stage in a theatrical adaptation of the best-selling book *The Maintenance Man* by Michael Baisden. Williams portrayed Melvin, the mentor to a young escort who discovers that he's in love. He's also aware that he was perfect for the part. "The kids all regard me, no matter where I go, as the original



player," he said. Williams acted in the play, which toured several states through May, and simultaneously worked on the film *Constellation*, directed by Jordan Walker-Pearlman (*The Visit*). "I'll be doing the movie in Alabama during the day and flying back to wherever I have to be for the play." He joined the cast of *The Maintenance Man* for a couple of reasons, the first of which was to "get back on stage and see if I still had it, see if I could still hold an audience," he said. The second was to support the play's producers, Gary Guldry and Je'Caryous Johnson, who work together as I'm Ready Productions. "We need to give as much support to people who are trying to create good, viable theater who are African-Americans. There's so much incredible talent out there." Williams liked his costumes as much as the

stage work. "I've got all the great outfits," he said, "and I don't want to stop wearing them."

PERNILLA AUGUST (Shmi Skywalker) may be on her way to Cannes, according to [screendaily.com](http://www.screendaily.com).



Her most recent film, *Details*, was tipped for a slot at the film festival contingent upon its being finished in time. The story, directed by Kristian Petri, follows the lives of two men and women crossed by love and betrayal; it is the film adaptation of a stage play of the same name by Lars Norén. The play won the Scandinavian National Theater Prize in early 2003.

What do you get when you cross Luke Skywalker with a Golden Girl? We don't know the answer either, but maybe we'll all get to find out soon—

MARK HAMILL (Luke Skywalker) took to the Miami stage with Golden Girl Rue McClanahan in March as the male lead in *Six Dance Lessons in Six Weeks*, which they ultimately hope to bring to Broadway. The



play, which ran from March 4 through May 11 at the Coconut Grove, tells the story of an elderly widow befriended by a younger dance instructor. Although the two hate each other at first, as they dance together, they open up more to each other and ultimately become friends. The show was originally set to come to Broadway in 2002, but its original female star, Uta Hagen (*Reversal of Fortune*), became ill. Neither Hamill nor McClanahan are strangers to the stage—Hamill starred in *Amadeus*, *The Nerd*, and *The Elephant Man* on Broadway, while McClanahan more recently starred in *The Women*.

ROSE BYRNE (Dormé) has cause to celebrate—the Australian actress was recently chosen



to portray Briseis, the love interest of Achilles, played by Brad Pitt (*Ocean's Eleven*, *Fight Club*), in the 2004 film, *Troy*, based on Homer's *The Iliad*. "I'm a bit in shock," Byrne told the *Sydney Morning Herald*. The film, which is an epic retelling of the Trojan War, will be directed by Wolfgang Petersen (*Enemy Mine*, *The Perfect Storm*). The film will be shot in Britain, Malta, and Morocco. Byrne was shooting *Wicker Park*, a 2003 thriller co-starring Josh Hartnett (*H20*) and Matthew Lillard (*Scooby Doo*), when she heard the news. ☺

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most of whom got into model making because of the original *Star Wars*.

How has this art form managed not only to survive but also to thrive when the common assumption is that everything is digital? "There are still some things that a computer can't do as well," Peterson said. "It basically boils down to what will be the most cost efficient." So while computers might have helped to eradicate the ceiling of an artist's imagination, thankfully—from the model makers' standpoint—the studio's budgetary ceiling is still alive and well in the industry today.

Sound Arguments

While it's easy to see the advancements made over the years by the artists at ILM, it's darn near impossible to see the advancements made by Lucas' other post-production entity because it's a sound facility.

Skywalker Sound, originally known as Sprocket Systems, started out with a staff of only two people: Ben Burtt and Howard Hammermann. Although they mixed their first two films, *A New Hope* and *The Empire Strikes Back*, in Hollywood at the Goldwyn Studios, Burtt and other Academy Award sound designers like Gary Rydstrom and Richard Hymns have long worked in more pastoral surroundings at Skywalker Ranch in Northern California.

On the evening that Ben Burtt was in town for the tribute, he lead the audience through the history of Skywalker Sound, from the first sound he created for the *Star Wars* trilogy (Chewie) all the way up to the dolphin sounds he used for the Acklay. Although he acknowledges that digital advancements have made sound easier, when it comes to storage and quality of presentation, movies like the original *Star Wars* trilogy raised audience expectations, and the challenge in designing a good-sounding movie has a lot to do with the type of sounds that will provide the best "emotional impact."

Burtt's favorite type of scene to design is one in which the sound is allowed to play throughout, like the asteroid chase in *Attack of the Clones*. "It's just as important to select what sounds will not be heard in a scene," he said.

When designing sounds for otherworldly creatures like those in *Star Wars*, he explained, "What you really want to do is get the most naturalistic sounds. That will ground your creature in some form of reality." Ironically, he confirmed that when designing sounds for realistic situations like the firestorm in *Backdraft*, the reverse is true. "We crumple a lot of video tape, Styrofoam, and cellophane," he said. "It creates chords and adds texture for the flames."

Much to the amusement of the audience at the Egyptian Theatre, Burtt also revealed that one of the sounds they use consistently when they need fire is the sound of one of their designer's pants actually catching fire during a recording session for *Raiders of the Lost Ark*.

With most of the sound chores safely in the hands of second-generation engineers and recorders like Matthew Wood and Randy Thom—both of

whom were inspired by Burtt's work in the original trilogy—Burtt spent his time as a picture editor on *Attack of the Clones*. Despite his new role, Burtt acknowledges that he still cuts scenes with the sound in mind and that all of his prior experience as a sound designer has been invaluable when it comes to editing such a complicated project as *Star Wars*.

Character Studies

One of the final shows in the ten-day tribute—"Making Digital Characters Look Real," hosted by ILM visual effects gurus Rob Coleman, Geoff Campbell, Steve Sullivan, and James Tooley—was one of the most enlightening. Many attendees were surprised to learn that several of the shots in *Attack of the Clones* featuring Obi-Wan fighting Jango Fett were fully animated. [Of course, if you read "Digital Doubles" ("Behind the Magic," *Star Wars Insider* #62) you already knew that. —Eds.] The challenge wasn't in making it look like a real person; it was in making it look like Ewan McGregor. "George thought he looked like [actor] Richard Chamberlain," explained Rob Coleman, animation director for *Attack of the Clones*.

Coleman also showed the audience some of the initial "pic-fill" used to choreograph Yoda's duel with Count Dooku, a developmental process in which the animators substituted existing martial arts footage for Yoda. "I had nightmares about this scene," said Coleman. "George always wanted it to be faster." Because of the success of Yoda, Coleman added, George Lucas is getting more comfortable with the idea of allowing his team to do longer scenes with more "character performance"—an opportunity for which Coleman and his team can barely wait. "We're very confident now in our ability to sustain a performance," he said. "We love doing character scenes like the one with Dexter in the diner."

A final light moment of the tribute, and an example of how some of the people at ILM have influenced lives in more ways than one, was provided by an audience member who asked visual effects supervisor John Knoll whether he had worked on any kind of software that had made it into the public market. John was very humble in his answer as a slight giggle spread through the audience. "Yeah, I've done a few," he said. The moderator then politely stepped in and informed the audience that John was one of the creators behind Adobe Photoshop.

What made the ten-day tribute special was not the visual effects; it was the insights of the talented people who create them. A passion for the work they do and a love for the medium was evident in each and every speaker. Just as people like Dennis Muren and Ben Burtt inspired Rob Coleman and Randy Thom, so too were those in attendance inspired, and perhaps one day some of them might be in the same position, up on a stage telling every one how to make a dolphin look like Richard Chamberlain. 🐬

Hasbro to Release Special Convention Action Figure

Hasbro will release a distinctive *Star Wars* action figure for sale at 2003 summer conventions and then through the Official *Star Wars* Fan Club and other official international *Star Wars* Fan Clubs.

"We're continuing our tradition of doing something fun and different at the conventions for *Star Wars* toy fans," said Jeff Popper, Director of Marketing for *Star Wars* at Hasbro. "We want to thank fans for coming out to the conventions, and for supporting our *Star Wars* toy line for so many years."

In *Star Wars* fandom there are few ways to say "thank you" that cause as much excitement as exclusive action figures. Toys like the special Toy Fair Darth Vader and the *Star Wars* Celebration II Jorg Saeli figure receive a tremendous response.

Palzo Publishing, managers of the Official *Star Wars* Fan Club and publishers of *insider*, will sell the figures for Hasbro at U.S. convention locations this year, and then to members of the Official *Star Wars* Fan Club after the convention season, while supplies last at each location. To learn more about where and when to find these action figures, go to www.starwars.com, starwars.palzo.com, or www.starwars.hasbro.com.

by Mary Franklin



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3/15/2003	Kokomo	IN	The Sports Bench
3/22/2003	Newbury	OH	Diversions
3/29/2003	Englewood	CO	Clockwork Comics & Games
3/29/2003	Albuquerque	NM	Active Imagination
3/8/2003	Charlotte	NC	Underground Games
3/8/2003	Midvale	UT	Hastur Hobbies
4/26/2003	Modesto	CA	Krier's Cards
4/26/2003	Simi Valley	CA	A Hidden Fortress
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CARTOON GURU



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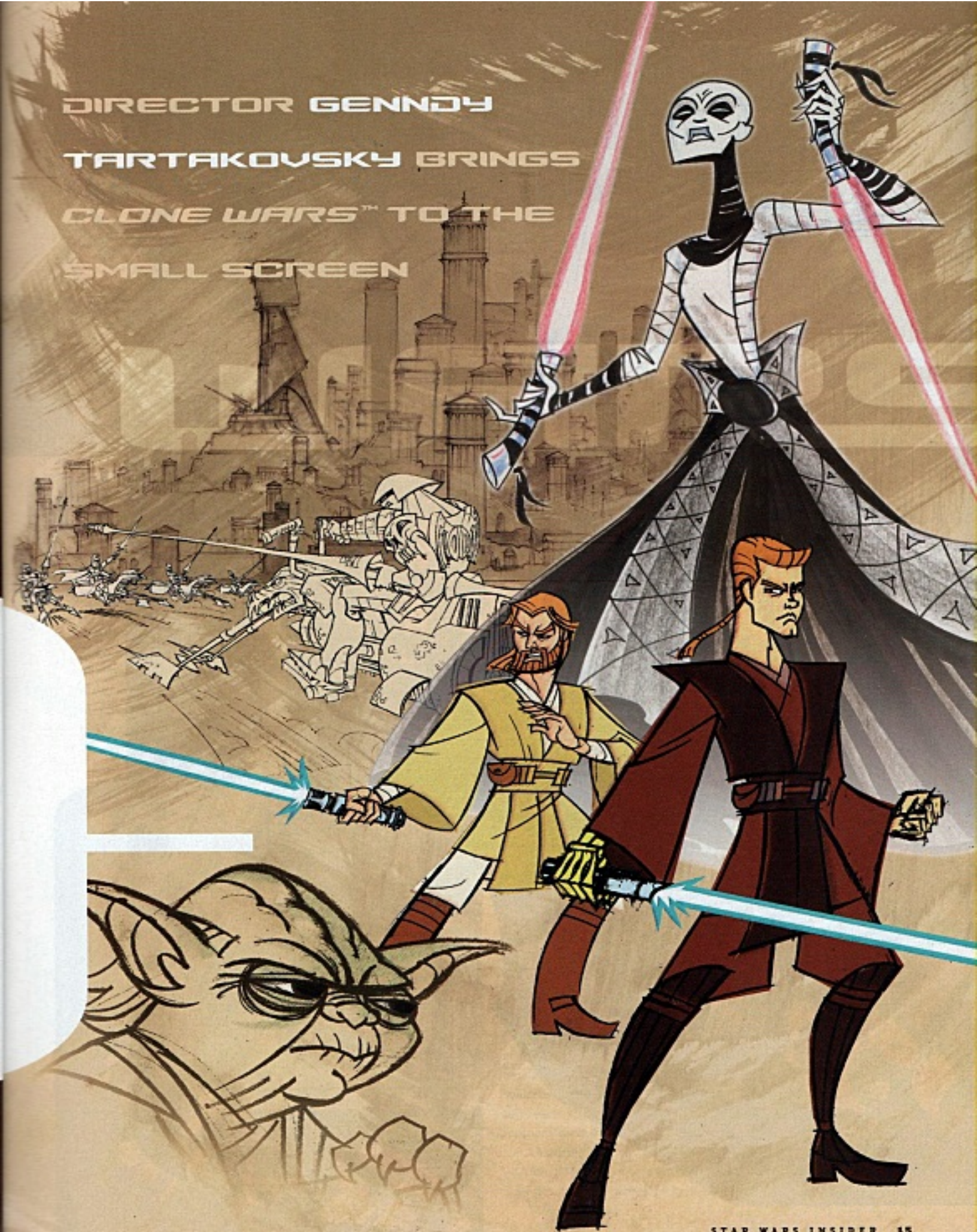
by Eric Moro

DIRECTOR GENNDY

TARTAKOVSKY BRINGS

CLONE WARS™ TO THE

SMALL SCREEN







WHAT

does a sword-wielding samurai flung far into the future have in common with lightsaber-wielding Jedi from a "long time ago?" Genndy Tartakovsky, the producer and director of such popular animated series as *The Powerpuff Girls* and *Dexter's Laboratory*, as well as the brain behind the industry-shaping *Samurai Jack*, has been charged with breathing cartoon life into the oft-discussed but scarcely seen tale of *Star Wars*' most decisive conflict: the Clone Wars.

Airing this fall on the Cartoon Network in a series of 20 three-minute "chapters," *Star Wars: Clone Wars* bridges the gap between *Attack of the Clones* and the as-yet-untitled Episode III, featuring a number of the saga's familiar faces in the process. While it was the critical acclaim garnered by *Samurai Jack* that landed him the series, Tartakovsky did not actively pursue the project. On the contrary, when



offered the string of *Clone Wars* shorts, he was initially daunted by the prospect of playing in the gigantic *Star Wars* sandbox. His trepidation faded after some discussion over the series' running time, and Tartakovsky realized it was an opportunity he just couldn't pass up.

"It all kind of started between Lucasfilm, Hasbro, and Cartoon Network," he says of the project's genesis. "They thought it would be great if there was some more *Star Wars* material out there in between [Episode II and Episode III]. As things were developing, Cartoon Network asked me if I would be interested in doing it, but at that point [George] Lucas only wanted [the network] to do one-minute chapters. I said, 'Well, you know. It sounds great, but there's really nothing I can do with one minute, because it'll be pretty much like commercials. What if we try to get three to five minutes?' And then they went back to Lucas and said, 'Well, you know, we think we've got the team from *Samurai Jack*.' And he said, 'Oh, *Samurai Jack*! That's great! They can have three minutes.' So we're three-minutes worthy to do *Star Wars*."

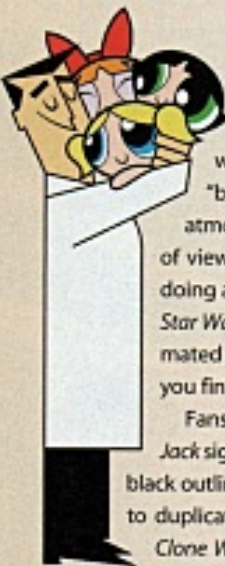
Tartakovsky suspects there is another reason why Lucasfilm desired such short episodes. "I think [they] probably want to still have the movies be the primary source of information," he says. "I think maybe if this was happening after the third film, we probably could have done a half-hour series. But right now, I think they just kind of want to make sure that [the movies are] the main source."

Format aside, fans of Tartakovsky are eager to see what the visual stylist's unique take on the *Star Wars* universe will be. For those unfamiliar with *Samurai Jack*, the anime-inspired action series employs music, cinematic storytelling, and highly stylized backgrounds that turn each episode's environment itself into a central "character."

A fan of *Star Wars* movie visuals—describing them as "very



GENNDY TARTAKOVSKY



cinematic, epic, and breathtaking"—Tartakovsky identifies *Clone Wars*' biggest challenge as the translation of that imagery into an animated program. "I think we're going to be very successful with that," he says, "because the main thing that we're trying to do is keep an atmosphere and a mood. As long as you kind of have a point of view on that, then it'll feel the same way. The thing about doing a *Star Wars* [themed project] is we can't do it exactly like *Star Wars*. But if we can translate [it so that] if you watch it animated or if you watch the films... there's a certain feel after you finish watching... then we can be successful."

Fans expecting to find characters illustrated in the *Samurai Jack* signature style—squared off edges, expressive eyes, lack of black outlines—should understand that Tartakovsky is not looking to duplicate his previous approach to animation with *Star Wars: Clone Wars*. "I definitely want *Clone Wars* to have its own lan-

"Paul Ruddish, who's designing all the characters and the overall look of the series, is a huge *Star Wars* fan, and he knows how to draw all that stuff blind-folded," says Tartakovsky. "So he just started drawing. We talked about a few philosophies, and we pushed a few things here and there. Then we came up with these characters, went back to San Francisco, showed them to the Lucasfilm team, and everybody dug 'em. But it's basically in Paul's style that we're doing this. He was born to do this."

Roll Call

Tartakovsky's team even has permission to create a few new characters, and while Lucasfilm maintains a strict bible outlining the style of the *Star Wars* universe, the cartoon-makers won't be limiting their design to established precepts. Their philosophy is that Lucasfilm will have final approval of the

Clone Wars stories. Should an element or character conflict with established continuity, they can catch and correct it. "We have a lot of creatures that we're working on, but everything is still based on the philosophies of *Star Wars*, so we're not going crazy," says Tartakovsky. "But we are trying to bring in something of our own, so we do have some original things going in."

Tartakovsky remains tight-lipped about story elements, which is not surprising considering that the first chapter won't air until November. What is known, however, is that 20 three-minute installments will be created for the Cartoon Network. "They take place some time after Episode II," adds Tartakovsky, "so we're in the middle of the *Clone Wars*."

Specifically, the animated series focuses on a new front that has opened in the battle between the Republic and the Separatists. "We go into this Battle of Muunilinst, which is the main storyline," explains Tartakovsky, "but there's these A, B, and C stories that happen at the same time. Anakin and Obi-Wan are kind of the main guys in the series. Then we have Yoda and Padmé, who have a little side story. [Jedi Master] Kit Fisto has a little one-off episode because we really wanted to see him in action underwater, so we have this great underwater fight. And then we have a little Mace Windu side story."

While Tartakovsky is not fooling himself into thinking his stories will have a major effect on *Star Wars* continuity, he does hope to make an impact on a portion of the mythology that until recently has been explored only lightly. "I think [the animated series] gives just a little bit more detail and information about the *Clone Wars*," he says. "We're still trying to push the characters and trying to progress things naturally as they would evolve, but it's basically more in-depth on how Anakin is dealing with being away from Padmé, and then Anakin and Obi-Wan's relationship, and even a little bit of Anakin growing toward the dark side."

The animators don't approach these story elements lightly. Sure, every fan of the saga—even Tartakovsky—has at one time or another at least imagined his or her own *Star Wars* story, but when it comes to visualizing those concepts, things can get tricky. "When we first had our story meeting," recalls Tartakovsky, "it was really weird. We'd talked about scenarios after we saw the movie like, 'Oh,



guage," says Tartakovsky. "So we definitely changed some of our philosophies a bit. The characters are more elegant, not so flat and stylized. They're still caricatured a lot from live action and even anime, so there's this kind of 'comic booky' elegance to them. But they're definitely far from what we did on *Jack*. With the backgrounds, they'll be a little bit more intricate, even more atmospheric and a little bit more real. But it'll still have this real stylized point of view."

Making the move with Tartakovsky from *Samurai Jack* to *Clone Wars* are character designer Paul Ruddish, background painter Scott Wills, and background designer Dave Dunnet. Together, the team draws inspiration from Frank Frazetta (a legendary master of fantasy illustration) and Disney's animated films from the 1940s and '50s, but most of their *Clone Wars* design inspirations come directly from the pre-visualization work done by Lucasfilm while working on the prequel trilogy. In the end, however, Tartakovsky notes that his team has freedom to come up with the general look of the show, and he has just the right man for the task.





yeah. That would've been cool if this had happened.' But now we were talking about it and getting paid for it, so it was a very surreal experience."

Working in three-minute increments makes the task of turning those scenarios into stories doubly challenging. The only way the team can approach each vignette is by starting with an interesting visual and then wrapping a plot around it. This approach makes it possible for each chapter to be visualized as a complete episode rather than an interstitial. At first Tartakovsky's team thought the challenge of creating such short stories might be too great. "When we agreed to do three-minute chapters, I had my editor cut a bunch of three-minute episodes of *Jack*," says Tartakovsky. "Then I sat down and watched them, and I couldn't believe how long three minutes is. And even though the first time you watch [a *Clone Wars* chapter], it's going to zip by because of all the new information and the stuff to see, it's still a lot longer than I thought it was going to be. Actually, we have time to do dialogue between people and still have a lot of action—and have enough [time] for a little comedy. So it's really been a great experience. We're really not holding back at all."

Speaking of dialogue, a number of Lucasfilm voice-acting alums are returning to the fold to lend their talents to the *Clone Wars* saga. "There are a lot of people that Lucasfilm uses for the video games and stuff, so we got a bunch of voices from them," says Tartakovsky. "We listened to them, and they sounded really good—it's amazing how close they sound. I mean, I can't tell the difference at all. And then we did some auditions for Obi-Wan, and we hired a great guy. For fun, we just tried to get the actors anyway. We tried to get Ewan McGregor, but that was impossible."



One in a Million

Born and raised in Moscow, Tartakovsky immigrated with his family to Chicago when he was seven years old. After high school, he studied film at Chicago's Columbia College before moving to Los Angeles to study animation at Cal Arts. There, he wrote, directed, produced, and animated two student films—one of which was selected for the Cal Arts Producers Show and served as the basis for his critically acclaimed *Dexter's Laboratory*. Following that project with the equally successful *Samurai Jack*, Tartakovsky has earned Emmy nominations, an Annie Award, and a spot on *Variety* magazine's "50 To Watch" as a future leader in the entertainment industry.

While this success might appear to be part of a well-executed life plan, to hear Tartakovsky explain it, his success is the result of one giant mishap. "In high school, I still wasn't sure what I was going to do, but I always loved animation," he notes. "But I grew up in Chicago, where there was no real outlet for that, so I decided I would be an independent filmmaker and then do advertising design. Going forward into college to do advertising, I went to sign up for my classes, but they were all closed because it was alphabetical registration. So then there was this elective class open, and it was animation, so I was like, 'Oh, cool. I'll find out about it and fill an elective credit.' And I went to the class, and this whole new world opened up. I realized I could actually make a living out of it, and then I switched my major."

Equally unforeseen was the impact that *Star Wars* would have on his life decades after he saw it for the first time. "I just came to America in '77, and I think a little time after that I saw *Star Wars*," says Tartakovsky. "And it's been part of my upbringing ever since. I think it kind of drew me into science fiction because it was probably one of my first introductions—that and *Star Trek* made science fiction for me. Also, the whole samurai feel to it with the Jedi and stuff was really attractive to me because I was always a fan of that."

Noting that the rogue with the heart of gold, Han Solo, is his favorite character of the series, Tartakovsky jokes that should the *Clone Wars* be successful he might pitch Lucasfilm on a series of animated shorts chronicling the adventures of the smuggler and his faithful sidekick, Chewie. It would be a sure hit: "Pirates in space are always cool." In the meantime, Tartakovsky hopes that his take on the *Clone Wars* will leave a mark on the mythology that fans will remember fondly.

"I hope to leave our own kind of identity," he says. "Like, 'Oh, they did this in the animated series, and it was really fun to watch.' And it kind of fills that void while we all wait for the next movie. [Our goal is to make it so entertaining] that it's real—that you don't think it's 'fake' *Star Wars*. It's real *Star Wars*. I think that's the one surreal thing about doing this. Because we're on the inside, we're not sure how we're going to look at it as fans." ☺





Dan Gregoire on Pre-visualizing Episode II

Beyond the



by Ron Magid

These days, pre-visualization (pre-vis for short) allows directors to bring storyboards—drawings of individual shots—and concept art to life using low-resolution computer graphics. Camera moves, framing of images, editing of sequences, and the harmony of design of environments and vehicles in motion can all be put to the ultimate test in pre-vis, before a single frame is shot.

Back in 1976, Lucas pioneered the art of pre-vis by editing aerial combat footage from World War II movies into a sequence that became the blueprint for the climactic attack on the Death

Star for the original *Star Wars*. On *The Empire Strikes Back* and *Return of the Jedi*, Lucas' ILM team first tested the complex choreography of battling spaceships by videotaping "animatics," quick and dirty shots with up to several people "flying" models through the frame by hand.

The rise of computer graphics in the years between *Jedi* and *The Phantom Menace* changed all that. Low-resolution computer-generated models greatly reduced the time it took to explore complex sequences from days to hours. The real production takes weeks or even months to produce cinema-ready images. Pre-vis enabled Lucas to test his ideas

There is a shadowy netherworld between script and film. It is an intermediate stage, pioneered to a large degree by George Lucas for the *Star Wars* movies. It's a place where the director's vision, his designers' concept sketches, and his storyboard artists' work are tested before entering the domain of film. It is called pre-visualization.



while still writing Episodes I and II. By combining storyboards, animatics, and pre-vis sequences long before shooting, Lucas could actually watch a crude version of his film, one that looked kind of like a cheesy fan film or low-res videogame.

Dan the Man

It's no surprise that the reigning pre-visualization guru, Dan Gregoire, began his career creating images for free-rendered 3-D videogames in the late 1990s, which eventually led to helping pre-vis Baz Luhrmann's *Moulin Rouge*. That attracted the attention of Episode I's pre-visualiza-

Tough Beginnings

The pre-vis process can be arduous at times. Take the opening shot of Episode II, one of Gregoire's first assignments, in which a fighter accompanies Senator Amidala's ship as it gracefully rotates toward Coruscant's surface. "I was just a production artist at the time," says Gregoire. "David was still leading the team, and that shot went through twenty-five revisions!"

"George kept changing it and changing it and changing it. The amount of rotation, the speed at which it flew away from camera, the proximity of the camera, whether it was above or below the camera—all sorts of

Storyboard

tion effects supervisor, David Dozoretz, who brought Gregoire in early for the trial by fire that would become known as *Attack of the Clones*. "When I first started pre-vising Episode II, there were four of us," Gregoire recalls. "It was a really small crew right off the bat, and we only had about a month before they started shooting."

Lucas was experimenting again. Rather than pre-visualize all of Episode II prior to shooting, he chose to focus on specific, major sequences, including the Coruscant speeder chase, Obi-Wan and Jango Fett's mano-a-mano fight in the rain on Kamino, and their dizzy-

things. It was essentially the same shot over and over again, but in terms of cutting in with the next shot, and how the ships entered frame and that kind of stuff—it went through quite a few iterations. Fortunately, I could do that shot in an hour and still crank out two or three other shots in the same day, so George could fiddle to his heart's content and get what he really wanted. It's pretty rare that we actually have to do something that many times. Usually we'd only do a shot once or twice but, you know, it's the opening shot of the film, and he had a lot of time to think about it. Most of the shots we did we had a lot better luck with."



Previsualization takes the innovation of storyboard art and animates it, giving filmmakers one more way to see what a shot will look like before filming.

ing space battle amid the asteroids. "But we didn't stop once filming began," Gregoire explains. "We continued on with other sequences that had to be filmed later or that would be done in pickups or were purely CG sequences. At that point, we really transitioned to a pre-postproduction facility, where we would take the plates that were being filmed, then actually go through every step that ILM goes through, just in a very rough fashion. So we'd actually prep the live-action plate, build sets or add set extensions, develop pop-in digital characters that needed to be in there, render all this stuff out, and finally composite it together into what the shot was supposed to be at video-res. We worked on a conceptual as well as an aesthetic level, and as time went by, the aesthetics of the shots we did became much greater."

The great advantage of pre-visualizing with computer graphics is that, once Gregoire had built his elements, including the fighter and the Senator's ship, and created environments like Coruscant floating in space, recomposing them in low res was a straightforward task. "I rendered the shot out in three different layers—the ships, the planet, and the space background—so I could fiddle with them," he says. "Later on, I'd add in a sun lens flare and some traffic like that which was established in Episode I. For the most part, I just had to keep tweaking the shot, keep upping the version number, and keep delivering it until George got what he wanted."

Because of his excellent performance under pressure, Gregoire was soon bumped up to managing the pre-visualization department, but he still personally pre-vised some 350 shots in *Attack of the Clones*.



Many shots from the final cut of *Attack of the Clones* took amazingly similar to the pre-visualization footage.

ranging from Count Dooku's escape from Geonosis via his Solar Sailer to the entire opening of the clone battle. Many of the sequences Gregoire was responsible for were comprised of wholly synthetic shots; literally every detail had to be worked out, from the speed of certain actions to the actual composition of the shots. "I was given some storyboards for the shots when the Jedi and the clones come to the rescue inside of the arena, but I [had to determine] how the clone crafts actually flew and moved, plus all the camera angles," Gregoire says. "I even had to figure out how the droids were cut in half or blown up by the little Death Star lasers on the side of the clone gunships."

One of Gregoire's favorite shots is Obi-Wan's ship landing on the platform on Kamino, as lightning rages. "I came up with that one from scratch," he says proudly. "I may have had some kind of direction;

reveals. "It went through three complete revisions by our department. We started our pre-vis by motion-capturing some people doing the broad moves, including WWF stuff—flips, back crackers, suplexes—but a lot of those original gags are gone. There were also a lot more gags in the original cut involving the jetpack, Obi-Wan losing his lightsaber and using the Force to accidentally pick up a broken pole instead. Silly stuff like that which made it longer but didn't have any true impact on the nature of the fight. But that's what we do—we put everything George wants into the bag and let him pull out what he wants to keep."

When a cool shot doesn't make it to the screen, Gregoire tries to be philosophical about it. "If it's something we really think is cool, sure, it's hard not to be [disappointed], but at the end of the day, we can't get married to anything," he says. "It's all up for the block at one point



It was probably George saying, 'Hey, we need a shot of his fighter landing on this platform,' and that's probably about all I got. The design of the ship was already done, but I worked out the positioning of it and the way it landed, plus the look of the lightning, the clouds in the background, and to some extent the sea. I also added headlights to the ship. The ship never really had headlights, but I just thought that might be fun to show them coming on as it landed, and see if we could get this past George. The shot in the finished film, with the flashing lightning and the headlights in the rain, is very true to what I had done in my pre-vis."

Ch- Ch- Ch- Changes

Because of the experimental nature of pre-vis, a high volume of shots don't make it into the finished film at all—but some of these appear

or another. We're here to not only prove and help establish what's working, but even more importantly to do what doesn't work so [Lucas] can pick and choose the best."

In fact, last-minute changes are what make the pre-vis process so exciting. "There always comes a time where George stops and says, 'Okay, here's what we have up to this point,'" relates Gregoire. "He'll say, 'I have this idea I want to try out in-between here and here, so I basically want a shot that looks like this, and I want a shot that looks like that, and it should be in this environment—go for it!' There are also times, after he edits the film, when he discovers that there's something missing or something needs to change, and that's when it gets real exciting, 'cause we get a lot more creative control. Padmé falling out of the [Republic gunship] onto the dune came in later, and so did the entire droid factory."

Droid Factory of Doom

When a major sequence like the droid factory—which grew into a 20-minute behemoth—comes in at the last minute, things get fast and furious in the pre-vis department. This sequence required that Gregoire's staff expand to eleven people to meet the challenge. "We were already pre-vising the Clone War battle when George realized we needed the droid factory to bridge some story areas together, and we needed a considerable number of people primarily because those sequences were very gnarly, very detailed, and very intricate," Gregoire explains. "Because it came in later, we were super-crunched for time."

Fortunately, some of the actual layout and design of the droid factory was done by the art department. "We had awesome paintings from [concept design supervisor] Ryan Church, and [concept sculptor] Robert Barnes actually built a foam core mockup of the general layout so we could see how things progressed through the sequence," Gregoire says. "But we work in a much more modular sense because we're moving so fast, so we just assembled the pieces for each shot and left the continuity of one shot to the next up to ILM. Continuity is important where we have a series of gags or actions or events, but for the most part, we paid attention to certain aspects of the action so it worked editorially, but it wasn't always the case that the action occurred in the right spot. Our goal was to define what each actual shot was."

Astoundingly, Gregoire's team only had a week to develop and build the myriad puzzle pieces—all the droids, belts, lighting, and background detail. Necessity forced them to change their methods—for the better. "Instead of having people build resources willy-nilly, we had everyone build things until all the pieces were done, organized them in a folder on the servers, and then we handed the actual shots out," Gregoire explains. "That way, everybody had the same resources—models, textures, and lighting rigs—so we were all on the same page."

It was a 20-minute sequence, so we were doing 30 shots a week! There was a point when I was here for four days straight."

Episode III and Beyond


Lessons learned from pre-visualizing the droid factory and Clone Battle sequences have already influenced Episode III, for which Gregoire and his crew are just gearing up. "We're now starting to define a lot more variables early in the process, like lighting and texture and the look and feel of things that were previously the domain of only the art department or the visual effects crew," Gregoire says. "We're also exploring real-time options so we don't have to spend a lot of time rendering things out—we can actually just build and play them like you would a videogame. Also, it's been kind of an eye-opener to see how difficult it is to translate animatics that are done willy-nilly into a final shot, so we're actually approaching things from a much more technical point



That helped immensely, since Gregoire's team had only another two weeks to deliver all the pre-vis shots, which included coordinating the split-second timing of the presses slamming down around Padmé and Anakin. "The timings of that stuff were determined by the reactions of the actors on set," Gregoire says. "That sequence was basically shot in a day with Natalie Portman and Hayden Christensen on a big blue conveyor belt, just jumping over gaffer's sticks and stuff. George had some storyboards to go on, which gave him a rough idea, but there was really nothing there—it was impossible to tell what was going on, and so the placement of the arms and crushers and how they moved was really determined by our department. George came to us with a lot of the gross details, but a lot of the intricacies were determined by the artists, which is why this is so much fun. We kind of created that sequence based on that footage after it was already shot.

of view. Whereas before it was kind of a free-for-all for the artist to basically choose whatever random lens, position, height, or whatever made the shot look good, now we're actually paying attention to which lenses we're using, and whether the camera's on a technocrane or a dolly. Our goal for Episode III is to make the shots logical and numerically explainable so that when George actually gets on set, the shots are planned out and ready to go."

Since all of these advancements only make Gregoire and his pre-visualization team that much faster, naturally Lucas will count on them to react that much more quickly on Episode III. "It's actually a brutal cycle because we're upping our own standards, then George comes to expect it, and we've got to deliver everything at that level," says Gregoire. "He always says he likes to push us and see where we break. Fortunately, most times we don't!"



In Carrie Fisher, the erudite and the earthy collide to form a delightful conversationalist. She alternates between quoting literary figures and offering sharp insights on everything from the onus of fame to her time in that galaxy far, far away. But during a recent telephone conversation these converging facets of her personality came together in a veritable explosion.

"I got angry at the direction the call was going," explains Fisher. "I was reminded of that line in *Pygmalion*: 'You have caused me to lose my temper: a thing that has hardly happened to me before.' So that's what I said, and hung up. My assistant was stunned."

Such behavior seems perfectly appropriate for the woman who breathed life into the outspoken and feisty Princess Leia Organa. In fact, most people are quick to assume that Carrie Fisher shares these attributes with her onscreen persona. They are mistaken.

"I will avoid conflict at any cost," says Fisher. "I do love the feeling of being angry, which gives you the illusion of control... but rarely do I have that illusion." Fisher admits, however, she does "kind of have a formidable personality."

It's hard to argue with that statement, as anyone who has seen Fisher in the original three *Star Wars* films can attest. Onscreen she is tough, confident, intimidating—and, yes, even formidable. But this appearance, she insists, is nothing more than an act. "In reality, my personality breaks down into this dwindling little sobbing creature, but on the way there I put on a good show."

A good show is something Fisher has been putting on since she made her screen debut in *Shampoo* in 1975. Playing a teenage nymphet who propositions Warren Beatty with one of the most memorable lines in cinematic history (a bit too risqué for younger readers), Fisher catapulted to international stardom with the surprise success of *Star Wars* in 1977. Her role as Princess Leia made her famous, but it is also a part she left behind twenty years ago. As fun as it was playing the Senator from Alderaan, being Carrie Fisher has proven a much more interesting role.

Carrie

Star Wars, Celebrity

“I do love the feeling of being angry, which gives you the illusion of control . . . but rarely do I have that illusion.”

photo by Randy Shropshire



ON



& the Art of Conversation

by Christopher Cerasi

Carrie Fisher

Eavesdropping on Herself

Around the initial release of *Star Wars*, Fisher and costars Mark Hamill and Harrison Ford went on numerous press junkets. The three sat through countless interviews that would have made even hardened pros uncomfortable. Even as a 20-year-old actress, Fisher was able to handle sudden fame and constant publicity with the same wit and sense of humor evident today.

She certainly needed it, as the bulk of her questions, unlike Ford's or Hamill's, focused on the breakup of her parent's marriage and her feelings toward Elizabeth Taylor. Her thoughts on *Star Wars* were discussed, but almost cursorily. Fisher's take on her mother (Debbie Reynolds), her father (Eddie Fisher), and Fisher's new wife (Taylor) seemed to be the main focus of interviewers. But instead of dodging these awkward questions, Fisher good-naturedly answered them. More often than not, she wound up talking circles around the media.



"I have a thing that I notice in [some] people that I find very appealing. It makes interviews interesting to listen to," she says. "Certain people are asked questions, and they are genuinely interested in their own reply. They are basically eavesdropping on themselves. I have that characteristic a lot of the time, and I try to mix it up for myself. I don't want to answer the same way unless I have a fantastic line that I just found and want to drag out."

Freight Train of Celebrity

Fisher's fondness for verbal gymnastics served her well on these rigorous *Star Wars* interview circuits, a trait that would come in handy later as she developed as an author. Her competitive nature also asserted itself during those long tours, especially when it came to one of her co-stars.

"I was in love with words, so I was going to [use] that. I was going to see how good I could be. I was in competition with Harrison, who was quoting Kierkegaard. I was definitely going to win, but at the same time, I was making the experience interesting for me."

Despite all the practice Fisher was getting "eavesdropping" on herself, was there any way of preparing for the almost instantaneous celebrity she had achieved when she was barely out of her teens? How had sudden, worldwide fame complicated her life from that time forward?

"I did *Star Wars* as a goof," she says, laughing. "I wanted to see how George was going to pull it off, and he did. And then I was stuck with celebrity." Fisher likens her fast-rising celebrity to quicksand: she's stuck in it forever. "You are looked at with all this freight [of celebrity], and that's exhausting. Then I am 'Miss Fisher.'" Projects Fisher did after *Star Wars* seemed to have a bigger scope to her than they might have otherwise. "It's all amplified because I'm her. Because of this epic I [was] in."

With her own legend in the way, Fisher has to go way back to find people who connect with her not as a cultural icon but simply as friend. "I recently went to the funeral of someone I went to high school with," she says, "and I saw all those people [again], and they are the only ones that could look at me without the freight. It is impossible for them to see me with all the stuff that came



after fame, [but] I had to go really far back to find those people, and it was inadvertent."

Growing up in a famous household prepared Fisher for fame. "I was always comfortable with intense celebrity, and I never saw it as 'other.' My parents had it, and it was always around. I was always comfortable with that, and I never made that adjustment and said it was an honor or a privilege."

Fisher's daughter, Billie, seems to have had a relatively easy time adjusting to her family's celebrity. This is due in part, Fisher says, to the fact that it is also what Billie has grown up with and has no sense of discomfort about. Carrie's self-deprecating humor has helped make the experience more palatable. "In order for you to make sense of your fame, you make fun of it first, because you want to be the first one who does it. It makes it acceptable to other people; if they can laugh at it, then it is nothing, it renders it [meaningless]."

It was like steel, not steel but hard plastic, and if you stood behind me you could see straight to Florida.

Rehash of the Jedi

Until recently, Fisher's daughter hadn't even seen *Star Wars*. "I showed the trilogy to her out of order. I put them in the order of how I liked them. We watched *The Empire Strikes Back* and then [*A New Hope*]. By the time we got to *Return of the Jedi*, she was falling asleep. Then I realized, 'Oh my God, there is me with the good body,' and I tried to wake her up. 'You



are going to get this body,' I told her, 'so pay attention.' She doesn't care. But it's not a bad body to get, and of course I did not know that at the time. We were all younger then."

The body Fisher is referring to is, of course, prominently displayed in the first part of *Jedi*. With more than a hint of archness in her voice, what she remembers most from the experience of shooting the scenes in Jabba's palace is not so much being chained to a 500-pound slug but enduring take after take in the bikini from hell. "It was like steel, not steel but hard plastic, and

Carrie Fisher

if you stood behind me you could see straight to Florida. You'll have to ask Boba Fett about that." The slave outfit was definitely an extreme couture departure for Fisher, who spent most of her screen time in the first film in a white turtle-necked dress meant to emphasize her character's purity. Pure "only by the color of the costume," notes Fisher. "All I have to say is that [Natalie Portman] walks through a doorway and has a wardrobe change. I get one, sorry, two dresses, and the first one [looks] the same all the way around."

There is an aspect of the prequels that delights the wordsmith in Fisher. It's something the original cast had to deal with and, in a way, is a passing of a torch from the old cast to the new. "I am thrilled to see other actors caught in the syrup of space language," she laughs. Original cast members often described their dialogue as stilted and unpronounceable, but it is unarguable that more than a few of those lines have become part of the public lexicon.

While she delights in pointing out the difficulties in reading some of the dialogue Lucas gave her, she takes a dim view of those members of the mainstream press who unleash savage criticism on her friend. "[Reviewers] go back and they judge the new films against the old. The new standard becomes the first three films, and I suddenly get wonder-

ful reviews. I promise you, the first reviews were terrible to begin with, so they are just doing the same thing again. Who knows what will happen with time? Certainly no one else is doing visually what George does, and if he's setting the standard and is being judged against himself, then hallelujah! The bigger the target, the bigger the artillery, so they should back off. It becomes personal sometimes, and [some critics] are really enraged. I don't hold much in that tactic. I don't go by what they say about this stuff."

"But I love Ewan McGregor," she adds mischievously. "I could eat his head."

Truth is (No) Stranger than Fiction

Time and triumph has proved for Fisher that there has been a life after Leia, and a pretty amazing one at that. In 1988, the success of her first novel, *Postcards from the Edge*, proved that she had a career as an author as well as an actress. Fisher later transformed the book into a screenplay for director Mike Nichols, who enlisted a cast that included Meryl Streep and Shirley Maclaine. Turning *Postcards* into a screenplay was not easy, and at one point Fisher gave up until an acquaintance convinced her to stick with it. The success of the screenplay, as well as that of two subsequent novels, *Surrender the Pink* and *Delusions of Grandma*, has led to



Fisher becoming one of Hollywood's most desirable script doctors. A fourth novel is imminent. Titled *The Best Awful There Is*, the book promises to offer more of Fisher's trademark humor and literary bon mot, in which she indulges with relish. "Sometimes I enjoy it so much again I cannot believe it," she says. "I lost that for a while, [but] recently I got it back."

Words, whether written or spoken, come easy to Fisher, and she has a particular love for the art of the metaphor. "I have found people that

are not in love with words, and they try to understand poetry, let's say, and they line up all the words and assassinate them with their 'understanding' rather than appreciate metaphor. I just bathe in metaphor. I think it's cool."

At one point Fisher considered writing her memoirs, but the autobiographical nature of her fiction seemed to make the effort redundant. To her, "They are all autobiographies. I started out trying to write my biography, but I couldn't do it. I just didn't know how."

The appeal of semi-autobiographical fiction is an issue of fun and control. "The truth is a stern taskmaster," she says, "and I like to play within it. At times I stay close to it, but it is nice to have a little leverage in all things." Most people, she knows, think that what she writes must be a direct mirror of her own life. "All of my books are pretty much about me. I now think that I am a diarist," Fisher quips. "If you write it, it's true—that type of mentality. It's like, with my writing, if it is close to what happened, then it is true. I am more comfortable with that when I read novels, and certainly when I write them."

“I am thrilled to see other actors caught in the syrup of space language.”

Small-Screen Success

Another medium in which Fisher has triumphed is television. Her ongoing show on the Oxygen Network, *Conversations from the Edge*, features Fisher in one-on-one interviews with celebrities (an early episode featured George Lucas). Most of them she knows well, but even those she interviews for the first time open up to her in a manner atypical of most such shows. Her secret to generating this candor is simple and effective. "What happens is, I tell them my stuff too," she explains. "I've said that soul searching is going through my pockets at this stage. [That] doesn't mean that it's worthless; it just means that it's effortless. But if I do share with them, then there's an exchange made, and people will tell me things that other people are shocked at. I am talking about regular life now, although I don't know how to differentiate that from a celebrity's life. Actually, I don't know what that is either. There is a quote that I found the other day [from Oscar Wilde]: 'Finally, conversation is the only intoxicant.' That, to me, is true. It can be a very heady experience for someone that has those skills."

Fisher's skills have served her well onscreen, although in recent years she's made very few films, preferring to do only small roles and cameos. Despite this, she will be appearing in several films this year, a fact that surprises even her. She appears as a nun in the *Charlie's Angels* sequel, a born-again Christian in director James Cox's *Wonderland* (about the murder of adult film star John Holmes), and a "bitch mother" in Patrick Read Johnson's *5-25-77*, a cheeky homage to the original *Star Wars*. "I have always said to myself that you should pay attention to what you

are cast as, as it says something about you," Fisher remarked, dryly. She still prefers to choose parts that require only a few days' shooting, but does get offered the occasional role that leaves even her speechless—but never at a loss for sarcasm. "They sent me a script recently, and it was a huge part. I called the agent back and said 'I can't. I don't want to do this.' Plus, there was a nude scene, and I thought, 'I have waited my whole life to be nude at my age now,' so that was exciting."

With all this activity going on, it seems that Fisher is in no danger of becoming bored. In fact, it's quite the opposite. Fisher writes most of the time, although she occasionally focuses too much on one thing, and projects begin to pile up. "I think of it as planes circling the one little runway of me. I stopped working at Christmas," Fisher says, adding that she has been working like a demon all year. "Stopping was like, 'Oh my god, this is fantastic,' and I couldn't start again. I have only just started again, and it has not completely kicked over into [becoming a workaholic] yet."

Despite all of this, Fisher is content with her life at the moment, even though she sometimes feels overwhelmed by it as well. She offers one last insight into her current state of mind that is, as one would expect, both erudite and earthy—in other words, pure Carrie Fisher. "My life is insane, and I do know that, but it is my life. . . . In terms of someone else's life, it is madness. I mean, I have always been this kind of a weirdo. But I like being that person." 🌌



Poster Perfect

Painting a Thousand Words

by
William Plumb

The magical thing about creating art for a *Star Wars* poster is taking larger-than-life mythical characters, multiple storylines, and stunning visuals and successfully conveying their essence with a single two-dimensional image. The primary job of the *Star Wars* poster artist has always been to excite first-time and veteran *Star Wars* fans alike about the latest Episode, the Official Fan Club, or even the latest novel.

Art has always been important in the history of the saga. George Lucas wrote a story he wanted to turn into a movie. The big studios were not biting, so Lucas asked an artist, Ralph McQuarrie, unknown in Hollywood at that time, to put the story into a few great paintings. Fox Studios funded the movie once its executives saw the art, and the rest is *Star Wars* history.



[INSET] Tim and Greg Hildebrandt's version of Tom Jung's art (**ABOVE**) used on the initial Star Wars theatrical release poster.

Poster Fetters

You May Fire When Ready

Throughout the classic *Star Wars* saga, the tension builds between Luke Skywalker and his father. Their confrontation is predictable. Death to one is inevitable. Artist Witold Dybowski captures the imagined climax to *Return of the Jedi* in a most stunning and dramatic way. Darth Vader's head explodes!

In 1984, Dybowski was a 26-year-old graphic designer and a recent graduate from the Academy of Fine Arts in Gdansk, Poland. He had just earned a distinguished financial aid grant given to emerging young artists that allowed him to focus all of his efforts toward developing his artistic talents. "I was trying to establish myself in the Poland film industry in the footsteps of Poland's artists before me," says Dybowski. Poland has a worldwide reputation as a Mecca of surreal filmmaking.

Lucasfilm asked Dybowski to illustrate a Polish movie poster for *Return of the Jedi*, which was about to be released in Poland the following year. At the time, Poland was still behind the Iron Curtain, under the control of the former U.S.S.R.'s Communist regime. Lucasfilm provided no instructions to Dybowski regarding a desired image. He had just seen *Star Wars: Episode IV A New Hope* for the first time the previous year. Dybowski knew only that Darth Vader was to die at the end of the film; Lucasfilm gave him no details about Lord Vader's demise.

Dybowski was aware of the importance of Vader's death. "In Communist Poland, when someone so sinister dies, I could only assume it was a death of huge proportions," he told *Star Wars Insider*. He goes so far as to compare Vader's death to the destruction of Alderaan in terms of how it impacts the *Star Wars* saga. Dybowski's explosive painting dramatically reflects on the conclusion of this epic struggle between father and son.

It was magical that the Polish *Return of the Jedi* poster was even created in the first place. "Poland in 1984 was becoming the cornerstone of revolution to overthrow the terror and restrictions of Communism throughout Eastern Europe," says Dybowski. "During the next five years, there was no serenity or leisure in my native Poland. I didn't even have the luxury of seeing [*Return of the Jedi*] for another three years." Like millions of others around the world, Dybowski did not learn the true events of Vader's demise until his first viewing.

[NEAR RIGHT] Polish *Return of the Jedi* poster by Witold Dybowski.

[TOP RIGHT] Drew Struzan and Charles White created the swashbuckling *Star Wars* Style B "circus" poster.

[NEXT PAGE] The second, re-painted version of the Fan Club poster by Bill Selby, with help from Jon Townley.



I Have a Bad Feeling About This

Bill Selby was employed during the seventies as a freelance artist by Factors Etc., one of the first companies to enter into a licensing agreement to produce *Star Wars* merchandise. In addition to creating T-shirt designs, Selby was commissioned to produce an official *Star Wars* Fan Club poster. Lucasfilm suggested that he create a poster incorporating the aliens from the very popular Cantina scene in the initial film, and all agreed that such a poster would be a great lure for kids to join the Fan Club.

"I only had nine days before the finished painting had to be at the color separator's in Los Angeles," says Selby. "Tight deadlines are a part of the illustration biz. I first came up with a rough thumbnail color composition. I sent the comp directly to George Lucas at Black Falcon Limited [the production company for *The Empire Strikes Back*]. By the following afternoon I got word that the composition had been approved by Lucas himself, but with minor changes required."

These minor changes included substitutions for some of the aliens. It turned out that Lucasfilm did not own the copyright to several of the creatures Selby had painted in his initial color comp.



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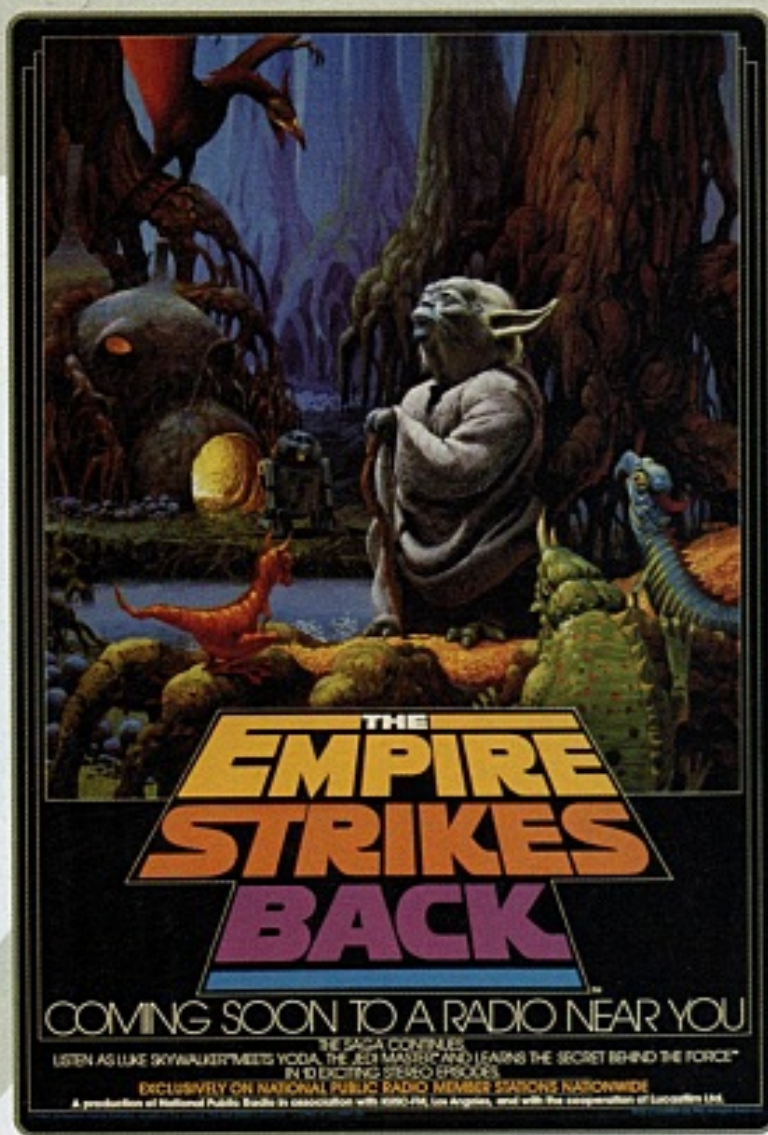


Poster Perfect

Selby explains, "Lucas himself disliked some of the aliens he was rushed into using to populate the Cantina bar in the movie." New slides of preferred aliens were sent to Selby, who now had less than a week to complete the painting.

Selby prefers to paint at a larger size than the final product on heavy illustration boards. This method makes changes to the image, such as those requested for the Cantina poster, easier. Selby elaborates: "I realized, because the painting was so large (26" x 34") and contained so many elements, I needed help to finish on time. My partner, Jon Townley, and I put in alternate twelve-hour shifts. I would work the daytime shift, and Jon would come in at night for another twelve hours. The painting was being worked on twenty-four hours a day for the final three days, just like Tim and Greg Hildebrandt." The brothers Hildebrandt, famous for working simultaneously on the same painting, worked together on a very tight deadline for their version of Tom Jung's initial *Star Wars* theatrical release poster.

"The deadline was so tight and fast approaching," says Selby, "that I decided to fly the finished painting myself to Los Angeles from the East Coast and personally supervise the color separations. I remember the flight took place on a freezing cold January day. I had to change planes in Chicago and was worried that the painting, which was stashed in with the passenger's luggage, would not make a timely transfer to my connecting flight. I stood by the flight deck window looking out at the baggage handler, to make sure that the painting made it safely off the plane.



[ABOVE] *The Empire Strikes Back* on National Public Radio promotional poster, created by Ralph McQuarrie.

[LEFT] This poster, illustrated by John Alvin in 1987, was commissioned to commemorate the first ten years of the movies and was available at the ten-year fan convention in Los Angeles and through the Official *Star Wars* Fan Club.



"The painting was one of the last pieces of luggage to be removed from the plane. I watched with increasing trepidation as the handler placed the art precariously on top of the luggage transport shuttle. As the guy drove off into an increasingly blustery Chicago snowfall, I watched in horror as the crate containing the large painting fell off of the shuttle and onto the airport runway tarmac. My earlier paranoia was becoming a frightfully realistic drama."

"As other planes taxied nearby, their giant wheels barely missed the case containing the painting. I crazily made my way downstairs and out of the building, shouting and screaming for somebody to help me. The carrying case just looked like a raw piece of thick nondescript plywood somebody had cast aside. Why hadn't I painted it silver or gold or red?

It looked absolutely nothing like luggage and certainly not anything of value. I thought to myself that my career as an artist was about to be crushed by a jet rolling over the painting and smashing it.

"A security guard stopped me before I got ten yards from the building onto the tarmac. He probably thought I was a lunatic." The security guard calmly listened to Selby's story, and then made a call on his two-way radio. Selby concludes, "In what seemed like two hours, but was actually only several minutes, an empty luggage shuttle picked up the painting and ferried it to my Los Angeles-bound flight. I bet this never happened to Maxfield Parrish!"

Selby successfully delivered the painting to Los Angeles miraculously unharmed. It became one of the most sought-after early *Star Wars* posters. The image realistically, yet in a whimsical way, portrays the wretched hive of scum and villainy that is the Mos Eisley Cantina. These aliens should frighten us, but instead we are somehow mes-

merized and drawn into their circle, ready to share a drink and listen to the exotic band with odd-looking instruments.

Selby quit the freelance illustration business in 1986 and moved to Los Angeles, where he now makes his living as a Hollywood screenwriter. The reason for such a dramatic change: "I just knew that I would rather write magical stories like [this one], rather than live through another such horror."

Always In Motion is the Future

The future might be difficult to see, but Drew Struzan's artistic poster paintings come pretty darn close to showing it to us. It should come as no surprise that Struzan, who is often regarded as one of the premiere movie poster artists in Hollywood, has been asked to create more *Star Wars* movie poster images than any other artist to date.

One of Struzan's best is the 1987 anniversary poster commemorating ten years of *Star Wars*. Rendered in his familiar swashbuckling style, it recalls the old Saturday matinee serials that filled the previous generation with a similar sense of wonder.

In the January/February 1994 issue of *Step By Step Graphics* magazine, Bill Selby quotes Struzan: "The immediate challenge was how to epitomize the *Star Wars* film in one image. After all, thousands of *Star Wars* paintings had already been done by hundreds of artists. I had to go back and re-think in a simple sense, what is this story about? I didn't want to paint everything that happened. I wanted to boil it down to the spirit. While there's good guys, bad guys, different planets, and monsters and spaceships, what it is really about is the story of the Skywalkers, Luke and his father Darth Vader. . . . So it's good against evil, or as I made it, the orange against the blue."

The *Step by Step Graphics* magazine article is a detailed primer for anyone fascinated by the creative and artistic development of a poster image. The article includes photos of each of Struzan's preliminary sketches from first concept, to final tight composition, to completed production painting. Struzan takes the reader through the magical process he utilized in creating the *Star Wars* 10th Anniversary poster, one of the greatest of all *Star Wars* posters.

Noble Calling

"Where we had thought to travel outward, we shall come to the center of our own existence." Joseph Campbell wrote these words in *The Hero with a Thousand Faces*. Film historians have often referenced Campbell and his reflections on the magic of mythology. One particular *Star Wars* artist has taken his own life journey toward discovery of the same truth.

Lucasfilm first approached Larry Noble to create a poster concept painting for *The Empire Strikes Back* in 1982. The Dark Lord's outstretched gloved hand hovers menacingly over Luke and Leia on the ice



planet Hoth below. The scene hauntingly projects a future in which both Luke and Leia soon learn the truth about their lineage. Noble's illustration was passed over for the theatrical release of *Empire* in 1980 in favor of the now-famous painting by Roger Kastel, which focused on the evolving relationship between Han and Leia.

"Even though I had already established a successful illustration career I was devastated by the rejection of my [poster] concept artwork," says Noble, even though a limited-edition litho was printed years later. "I soon made the decision to direct my artistic talents toward sculpture. My very first sculpture was an eight-inch Yoda, which became the prototype for the *Star Wars* Fan Club Yoda bronze figurine." Recently, Noble revisited the concept of casting Yoda in bronze, this time creating a life-size version of the Jedi Master ("Insider's Holiday Gift Guide," *Star Wars Insider* #64). 🗑️

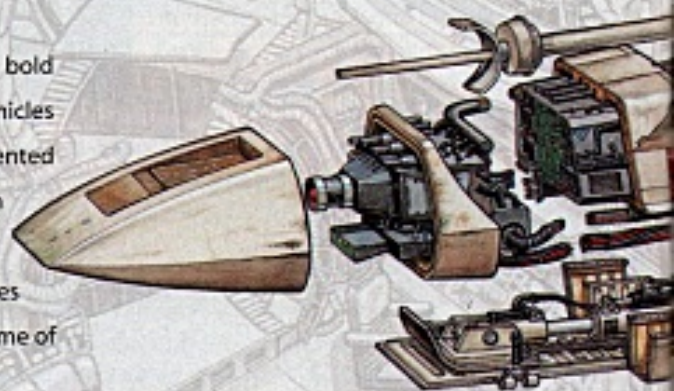


[TOP] Roger Kastel's *Empire* poster focused on romance . . .

[RIGHT] . . . while Larry Noble's concept painting emphasized the Skywalkers' destinies.

VISION QUEST

The first two *Incredible Cross-Sections* books were conceived to explore bold new territory in the *Star Wars* universe, taking a rare look inside more vehicles and vessels than we had ever seen before, and doing it in unprecedented detail. These books would represent the most thorough research ever done on these vehicles and would receive Lucasfilm's formal imprimatur as canon. These volumes would henceforth be sent out to licensees as reference guides and would even become useful manuals at Industrial Light & Magic, where some of the artwork influenced details in Episodes I and II.



THE ORIGINS OF THE STAR WARS INCREDIBLE CROSS-SECTIONS

IF YOU WANT IT DONE RIGHT...

The concept was terrific, but it would go beyond anything Lucas Licensing had done before, and it would require new talent. Artists Hans Jenssen and Richard Chasemore were recruited because they stood at the top of their field in cross-section illustration, with stunning books of artwork to their names. Jenssen and Chasemore knew in-depth the mechanics and engineering of the real world—jets, tanks, planes, power stations, space shuttles, and much more, which they depicted literally down to the last rivet and gear. Plus, these two were gifted artists as well as technical illustrators. Jenssen and Chasemore painted realistic equipment streaked with oil and battered by combat—a perfect fit for George Lucas' well-worn universe. Few others had a body of work that could compare to the overwhelmingly accurate detail and impressive visualization they exhibited.

To guide Jenssen and Chasemore, Lucy Wilson, Lucas Licensing's director of publishing, recommended me for the project in 1997, with the assignment of analyzing all preceding *Star Wars* references, resolv-

ing discrepancies, and generating new ideas to fill out the vehicles' detail like never before. Wilson wanted the books to be absolutely definitive. To do that would require access to Lucasfilm's photo library, unpublished set blueprints, filming models in the Lucasfilm Archives, and interviews with ILM artists.

X-WING

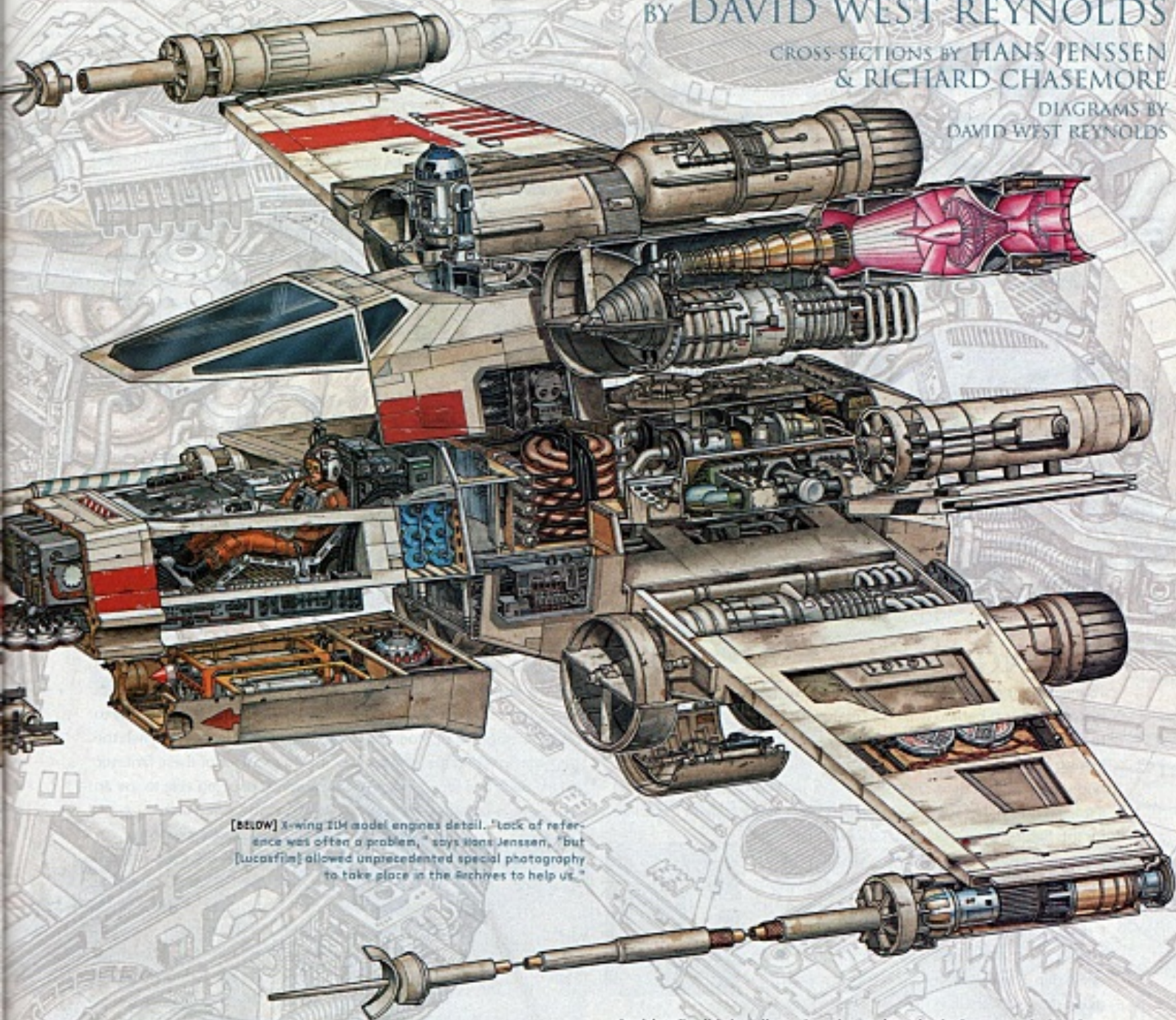
The team began with the easiest subject, the single-pilot fighter for which there was already good published reference, including plans and cutaway diagrams. These would get us into the groove and prepare our working system for the challenges ahead. Existing precedents guided Hans Jenssen's X-wing artwork, and Hans created just a little new gear where necessary, such as Luke's foot controls, designed to correspond with real aircraft controls in the old-fashioned fighters that had inspired Lucas to create the X-wings.

Just compiling the standard sci-fi technical details of made-up serial numbers and imaginary manufacturers would bore readers, since this

BY DAVID WEST REYNOLDS

CROSS-SECTIONS BY HANS JENSSEN
& RICHARD CHASEMORE

DIAGRAMS BY
DAVID WEST REYNOLDS



[BELOW] X-wing TIE model engines detail. "Lack of reference was often a problem," says Hans Jensen, "but [Lucasfilm] allowed unprecedented special photography to take place in the Archives to help us."

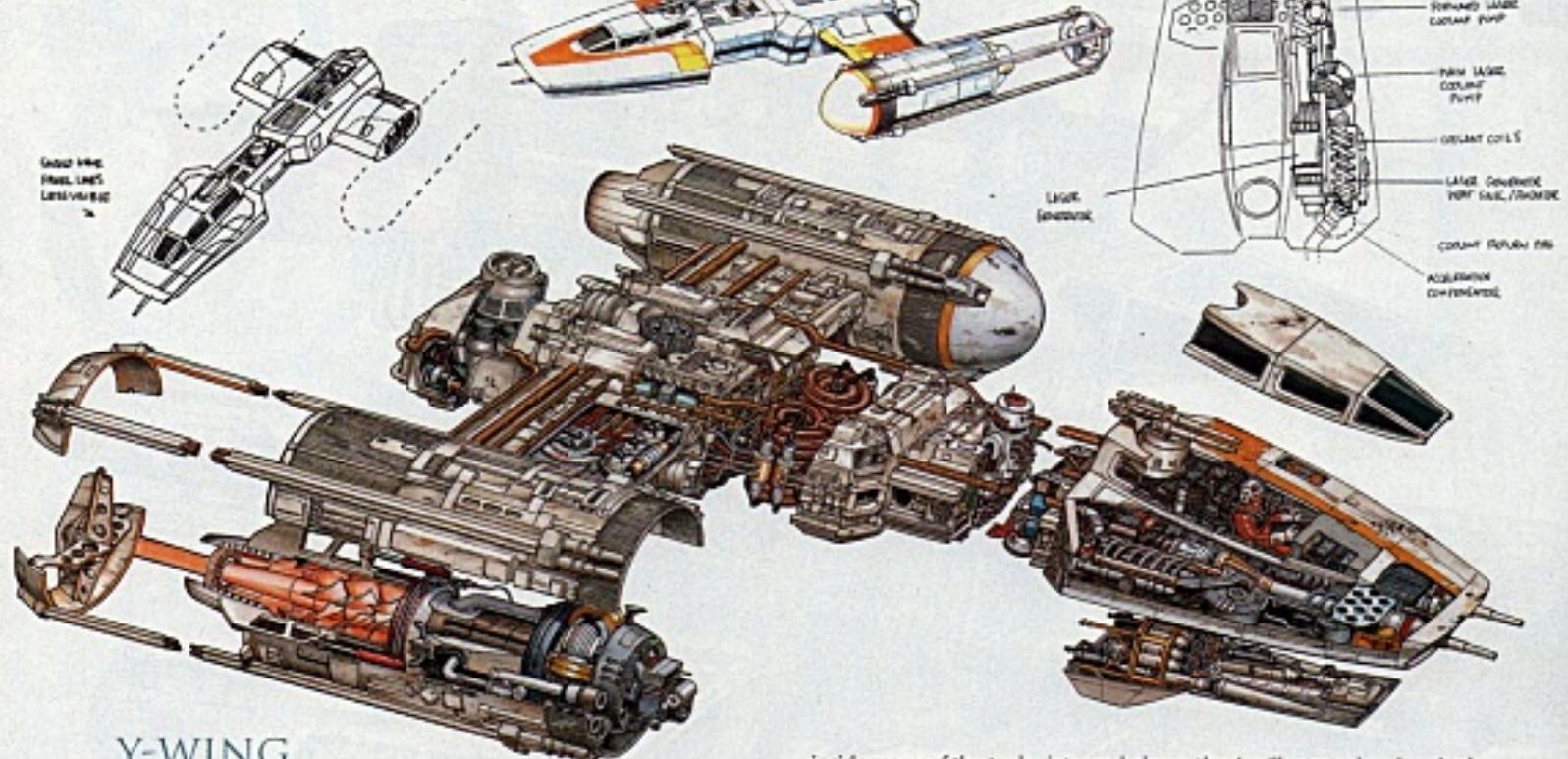


doubletalk didn't tell stories. An archaeological approach involves seeking the significance behind objects and systems, connecting them with a larger context, and understanding the stories behind them.

So when it came time to draw the proton torpedoes in Luke's X-wing, I suggested that Hans put in just a single pair. The Rebels are supposed to be financially desperate in *Star Wars*. The story would have an added little dimension of drama if the cutaway art revealed that Luke (an untried pilot) only had one pair of torpedoes, one single chance to make his shot at the exhaust port no matter how quickly he got there.

It's just as easy to draw a full rack of torpedoes, as it would be easy to draw all kinds of massive resources for the Rebels. But choices like that, without consideration for the story involved, undermine the scenario and the drama. I wanted the details to be narrative whenever possible, considering the character and story implications of everything included in the book. In archaeology, new ideas must fit into the historical context of what is already known, and implications must be considered. I applied the same rigorous approach to *Incredible Cross-Sections*.


[FAR RIGHT] Keynold's sketch restructured Y-wing details seen in an earlier cross-section. Jensen turned the diagram into a three-dimensional illustration overnight.



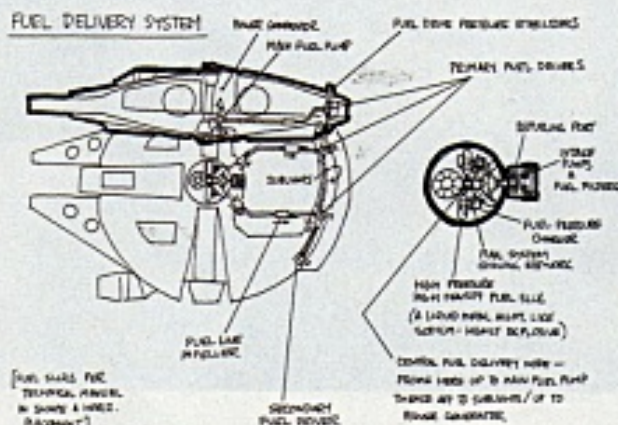
Y-WING

Archaeology fieldwork taught me that there is no substitute for first-hand experience. So has my field research in space history. I've crawled through space equipment across the country, from an Apollo lunar module trainer cockpit to NASA shuttle launch pads and the giant rocket transport crawler at the Kennedy Space Center. The artists valued first-hand experience the same way. Jenssen and Chasemore have gotten

inside many of the tanks, jets, and planes they've illustrated and soaked in all the inspiration they offer. "Wherever I go," says Chasemore, "I am always interested to observe shapes and textures. I go out of my way to try to remember or photograph things that I find interesting. When the *Star Wars* project came along, I was able to use a lot of these fantastic real-life parts and ideas, with the added bonus of being able to use an artistic eye to update, re-size, and fit an object to a given task."



I wanted many subtle consistencies in the artwork, so I asked Hans to put life-support gear into the Y-wing that matched the distinctive blue hexagonal boxes he had drawn in the X-wing. These would appear in the *Millennium Falcon* as well. These are exactly the kinds of consistencies one finds in real history and archaeology, as well as in real engineering. They tell a story about there being consistent solutions a culture applies to given problems. By incorporating this philosophy, the *Cross-Sections* books would strive for a high standard of believability. Readers might look closely at the artwork and find the hidden connections.

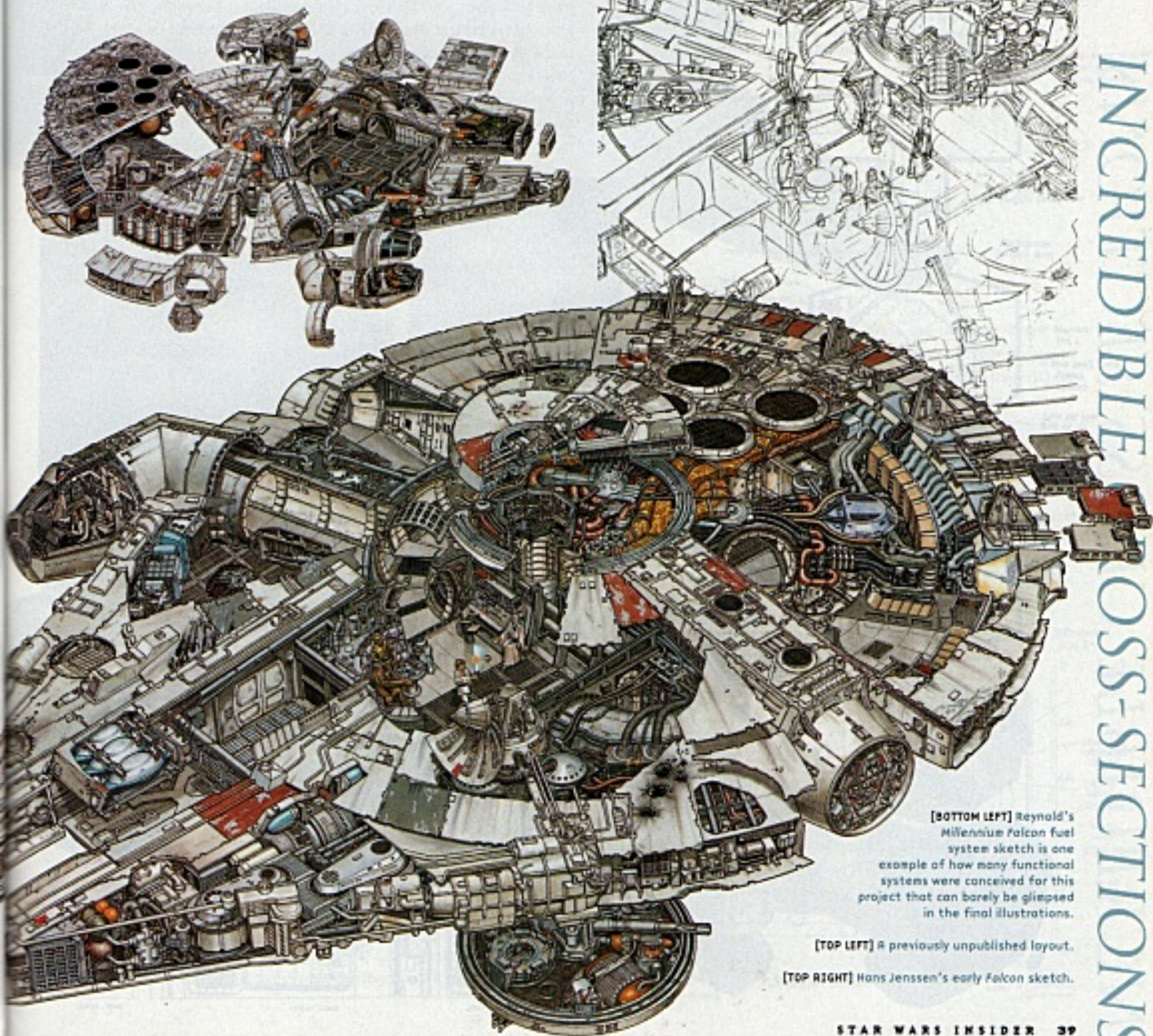


MILLENNIUM FALCON

The team graduated from the fighters to the challenge of the *Millennium Falcon* interior. As with many science-fiction spaceships, the inside did not correspond to the outside. Lucas Licensing editor Jane Mason dug up all the original set blueprints, which confirmed that the ring corridor inside the full-size *Falcon* was much too small to accommodate the set of the main hold, which had been built on another stage. As a result, conflicting plans of the *Falcon*'s interior had previously been published. Our solution would be final, and I wanted it both ways—a plan that looked conceptually sensible yet was consistent with everything we'd seen in the films, inside and out. I drew a plan derived from Joe Johnston's original concepts of how the *Falcon* was structured, then challenged Hans Jenssen to "make it fit." Hans came back with a solution equivalent to a classic M.C. Escher engraving: a geometric impossibility that looked perfect. He hid the inconsis-

tencies with fourth-dimensional artist tricks making it look seamless. Jenssen made it appear easy, but the fact that no one had achieved such success before testifies to the creativity of his solution.

The best kind of detail would support connective consistency, realistic implications, and narrative. Hans created an Imperial power cell for Darth Vader's TIE fighter, and I asked him to include one in the *Millennium Falcon*'s gun system. Real Rebel forces often make use of stolen superior technology from their enemies, and this piece would immediately imply a story—how did Han Solo manage to acquire such prize contraband?



[BOTTOM LEFT] Reynold's *Millennium Falcon* fuel system sketch is one example of how many functional systems were conceived for this project that can barely be glimpsed in the final illustrations.

[TOP LEFT] A previously unpublished layout.

[TOP RIGHT] Hans Jenssen's early *Falcon* sketch.

INCREDIBLE CROSS-SECTIONS

REBEL BLOCKADE RUNNER

The Rebel Blockade Runner offered the project its first totally blank slate. I wanted to be able to pin the location of every shot and every line of dialogue spoken in the film, and track the movements of the droids and characters around the ship. This wouldn't be easy, since the whole sequence was filmed randomly in the same small corridor sets.

I began by drawing individual plans of the corridor sections that appeared in each shot aboard the Blockade Runner. These sections were then linked together in ways implied by the sequence of action


[BELOW] Keynold's sketch of Tantive IV's Main Deck interior layout.

[BELOW, RIGHT] Photo of ILM model revealing distress marks which Jensen matched in final artwork.

[BOTTOM] Reynolds sketched the details of the Blockade Runner model's bridge, which were too difficult to photograph. The details appear faithfully illustrated by Jensen in the final drawing.

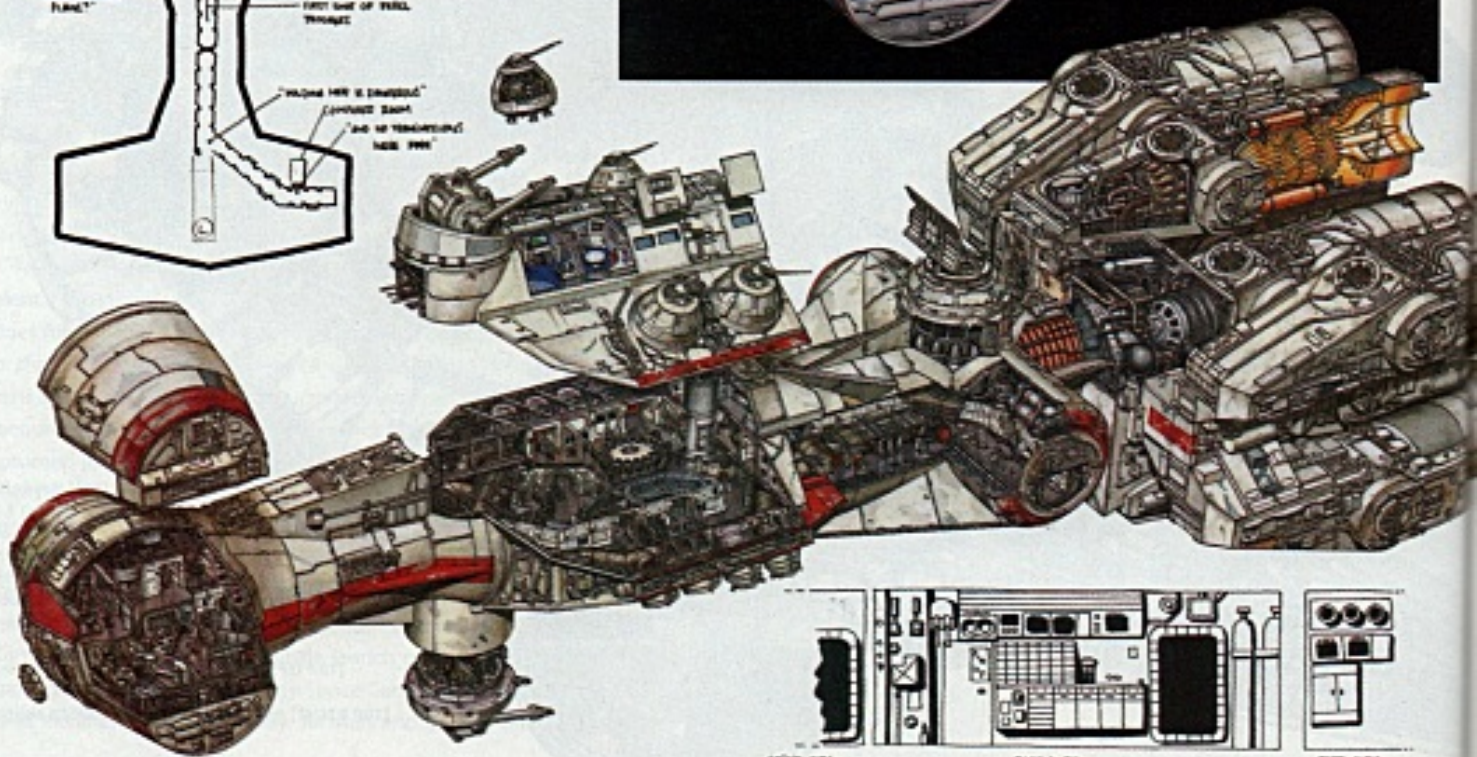
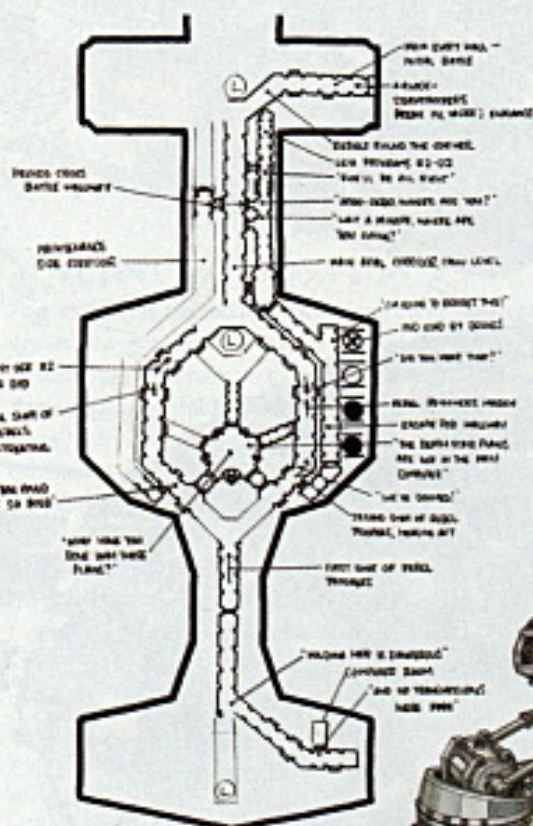


on the screen. Where the structure added up to something impossible, inconsistencies had to be hidden. I discussed the needs of a diplomatic starship with my friend Jack Bobo at the U.S. State Department, considering embassies and ambassador residences he had visited. So I designed Princess Leia's state conference table as a centerpiece feature and laid out the ship with diplomatic levels above and crew levels below. A formal state dining room is barely glimpsed in the final artwork.



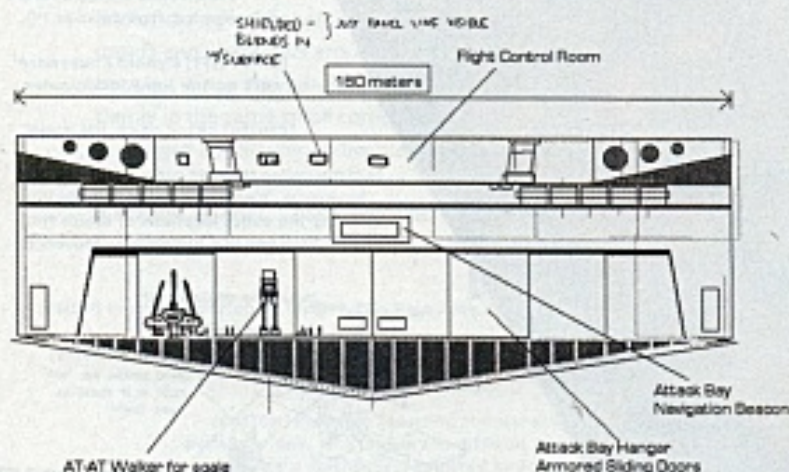
By this time, it was apparent that Jenssen and Chasemore could do a perfect job when reference was available. You can compare Hans' Blockade Runner to photos from the Archive and see that he accurately shows every last chip in the Blockade Runner's red stripes. This kind of work really makes

these books live up to their *Incredible* name. Close examination with a penlight in the Lucasfilm Archives allowed me to sketch the details of the Blockade Runner's modeled bridge, which Hans rendered precisely into his artwork. We also made sure that a group of Rebel prisoners marching down the hall exactly matched the group seen on screen, and that you could see Commander Praji, an Imperial officer, examining the main computer banks shortly before he reports to Darth Vader in the film.



[BELOW] To make use of the shutter doors seen in the ILM Star Destroyer model, Reynolds came up with the idea of a protected hangar bay flight control room, site of the Imperial officers who watch the droid's escape pod blast out into space.

[BELOW, RIGHT] Devastator Star Destroyer ILM model engine area detail.



IMPERIAL STAR DESTROYER

Lucas Licensing wanted the Star Destroyer to accommodate all of the invasion vehicles specified by previous books. This would require some inspiration. Additionally, like Hans, Richard Chasemore wanted "reference, reference, reference. Always need more reference." The artists' standards of total accuracy required more information than existing Lucasfilm photos provided, but a trip to the Archives solved these problems. The Devastator model—the Star Destroyer that captures the *Tantive IV* in *A New Hope*—was photographed from every possible angle, and a magnifying glass and a flashlight revealed ILM's incredible hangar bays. My layout would try to incorporate every detail. "Most science-fiction cutaways are not thought through," Richard Chasemore rightly complained. The Star Destroyer hangar

facilities would have to make some military logistical sense. With the help of an armed-forces engineer Steve Whitcomb, we devised a structure to hold and deploy the Imperial assault forces in a layout that could not be blocked by battle damage in any one spot.

Richard, meanwhile, cranked up his home theater until the walls shook. "I love to hear how an engine sounds," he says. "The deep rumbling of the Star Destroyer... and then try to imagine what kind of gargantuan power would push such a vehicle. The power trunking would have to be feet thick with thick shrouding, the weight of which would have to be supported on enormous girders. They would be covered in some sort of easy maintenance coating, with walkways and maintenance hatches. So using this thought process and pencil sketches I would build from the engine or a main power generator outwards."



ALL-TERRAIN ARMORED TRANSPORT

For the AT-AT, the team would have to solve the mystery of how troops "debark for ground assault," as General Veers says in *Empire*. It wasn't obvious from the vehicle's design. The team brainstormed along with the book project designer, Iain Morris. Finally, we considered dropping the troops on lines. I recalled photographs of my colleague Matt Bliss, plunging fully armed with his comrades out of an attack helicopter on rappelling lines. We imagined the intimidating image of snowtroopers bursting out of walkers. Hans devised all of the equipment that would make this possible. He also came up with the idea of stashing snow bikes in the back of the AT-ATs for the invasion of Hoth, one of his favorite personal contributions to the project.

Star Wars sound effects directly inspired the design of the AT-AT's walking mechanism. Ben Burtt's distinctive work for the AT-AT included a hydraulic "choof" sound in addition to a winch-like motor whine. Our cutaway art's leg motivator equipment accounts for both sounds, with pistons—choof—powering the main movements and gear-drive motors—whine—providing precise control and stability. We did everything we could to make the artwork directly expressive of the films.

A NEW BEGINNING

Sometimes reference was tough to come by. "I remember one terrifying time," Chasemore recalls, "when we could not find any reference of the cockpit for the AT-ST. I had sat in front of the video until I had worn the video heads out sketching. Finally, [David] managed to photograph his

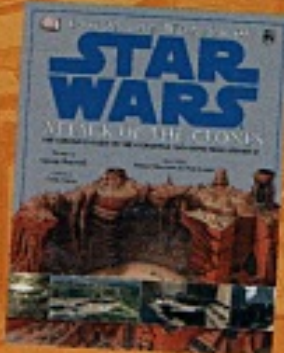


[LEFT] Jensen working on a previous iteration of the AT-AT.

THE DK STAR WARS LIBRARY

Long after the original *Incredible Cross-Sections* book revolutionized *Star Wars* "nonfiction," Dorling Kindersley continues to publish amazing resources revealing the secrets of vehicles, equipment, and locations. The latest offering is inside the Worlds of *Star Wars Attack of the Clones: The Complete Guide to the Incredible Locations from Episode II*. Illustrated by the veteran team of Richard Chasemore and Hans Jenssen, this was written by series editor Simon Beecroft, in consultation with Dr. Curtis Saxton. While this book deals with locations rather than vehicles, the challenge remains the same, in Beecroft's words: "to accurately rationalize what's seen in the film and then extend the universe that little further."

Many locations in the *Star Wars* galaxy are nothing if not big. Fortunately, the artists were prepared for the challenge. "One thing



they've learned: never to underestimate the scale of the task," says Beecroft. "Richard and Hans put in hundreds and hundreds of hours doing a vehicles book. For a locations book, they must double that, at least. Some of these artworks are just enormous: look at the Geonosian Droid Factory or the Outlander Club."

Beecroft is emphatic about the crucial role of Dr. Saxton's participation. "He worked with me all the way, holding down a day job and then exchanging e-mails with me all night. His academic background, general breadth of knowledge, and understanding of *Star Wars* lore underpins everything in the book. His work in rationalizing the Geonosian battle map, in particular, must be mentioned. With Dr. Saxton working with us, we can be sure that there is a real scientific basis to all our explanations."

Curtis Saxton, who wrote the *Attack of the Clones Incredible Cross-Sections* book, has a Ph.D. in theoretical astrophysics along with a deep knowledge of, and love for, the *Star Wars* saga. —Insider Staff



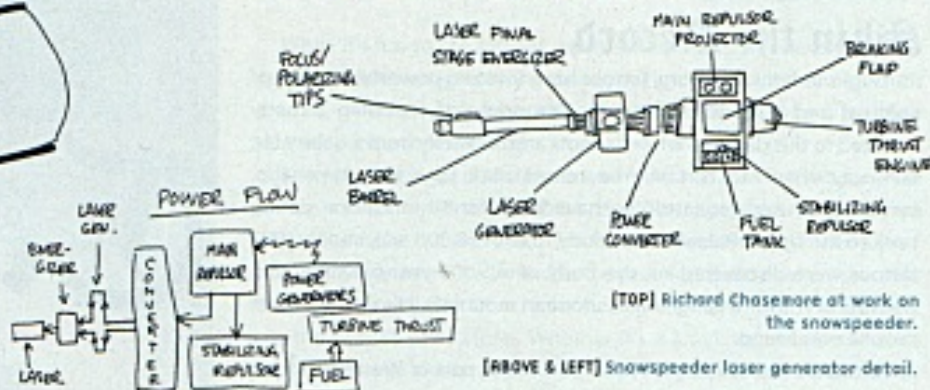
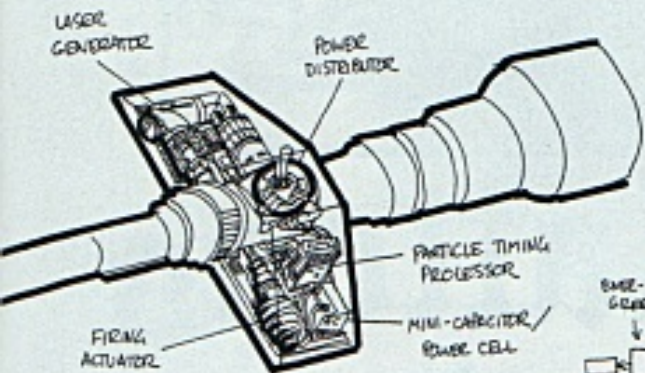
TV screen showing a laserdisc widescreen image, and we could finally finish the cutaway. Ingenuity prevailed."

The creative process evolved as the project progressed. Early on, I provided sketches, from the "panels-on" Y-wing to laser energizer gear for the snowspeeder, reflecting my many years of thinking about how the classic ships would function. As Richard and Hans got into the *Star Wars* universe, they became more comfortable creating new elements. Richard produced the cross-section of *Slave I* almost entirely on his own, for example. By the time of the Episode I book, I was contributing mainly conceptual guidance and occasional details on ship layouts. It's a testament to the *Star Wars* sensibility that Hans and Richard developed that their work eventually was referenced by the Production Art Department and ILM. During the Episode II *Cross-Sections* book project, Richard asked concept design supervisor Doug Chiang about the weapon systems on Episode II's



(TOP) Richard Chasemore at work on the snowspeeder.

(ABOVE & LEFT) Snowspeeder laser generator detail.



Slave I. Doug told him, "You should know, you put them there." ILM had followed Richard's illustration in creating the digital *Slave I*.

The struggle with reference and precedents disappeared in the prequel books, because more reference was available than had been on the earlier films. "We get extensive turnarounds of the computer graphic models," Richard explains, "and we could even order exact angles for us to start artworks from." For the Episode I ships, we had the pleasure of working directly with the production artists; Richard and Hans had desks at JAK Productions (the company that produces the *Star Wars* prequels). I would talk with Chiang in detail about his designs, Lucas' direction behind them, and Chiang's thoughts about how they might work. At a certain point, he would start saying, "there's no reason for that feature; it just looks

cool." The bulges over the droid control ship hangar entrances are just one example of a practical explanation for an aesthetic design choice. That's where we would begin our work. I'd consider their location and the situational needs, and say, "They must be landing tractor beams to guide incoming ships." "Oh, really?" Doug would reply. "Cool!" Close collaboration was always one of the most rewarding aspects of the *Cross-Sections* projects, and we believe that the fans could see it in the final results.

From the beginning to the end, we always made sure we were as true as possible to the original creators' intent. We all enjoyed being given such extraordinary freedom to create within the *Star Wars* universe, and we strove to honor the work of all the artists that preceded us as we offered our own layer of depth to the fantasy. ☺

John Johnson
Artist: Mark
Studio: Animated Canvas
Riverside, CA

Dou fancy yourself a big *Star Wars* fan, do you? Oh sure, you camped out for over a month to be first in line for *Attack of the Clones*. You've decorated your bedroom with the original theatrical posters and have all the vintage and new action figures. Heck, you even have your very own life-size replica of the mighty Dark Lord of the Sith standing in your living room. Well, that's all very impressive, but are you fan enough to make your commitment to *Star Wars* permanent?



Tattoo

Rob Meyer
Artist: Tracy Davis
Studio: Uptown Tattoo
Cincinnati, OH



Skin the Record

Throughout human history, tattoos have invoked powerful feelings of spiritual and cultural importance. The origin of tattooing is hotly debated to this day, and while its roots aren't exactly from a galaxy far, far away, they can certainly be traced back to a long time ago. Instruments used for tattooing have been found in Europe dating back to the Upper Paleolithic period (10,000–38,000 a.c.), and in 1991 tattoos were discovered on the body of a 5,000-year-old man who was found entombed high on a European mountain. His are the oldest tattoos ever found.

Tattoo art has once again become a major part of Western culture as more people find it a way to represent aspects of their personality visually and permanently. With the social barriers surrounding body art fading away in the real world, tattoos play a more prominent role in the *Star Wars* galaxy as well. While there are few characters in the Classic Trilogy with tattoos, both Episodes I and II and the Expanded Universe have introduced new tattooed characters such as Darth Maul, Barriss Offee, Luminara Unduli, and Quinlan Vos. The neo-tribalistic patterns adorning Darth Maul's body pay homage to various cultures from around the world, albeit with a decidedly "extreme" twist. Luminara Unduli's tattoos are especially reminiscent of the "moko" facial tattoos traditionally worn by Maori women, linking a highly respected ancient culture from our world and the Jedi Knights, an order with an equally rich history.

Tattoos & the Fans Who Wear Them

by
Shane Turgeon



Daan Holman
Artist: Ron
Studio: Tattoo Center
Alkmaar, Netherlands

Anonymous
Artist: Paul Booth
Studio: Last Rights Inc. NYC
New York, NY



Tattoo



Rachael Tucker
Artist: Rick Williams
Studio: Electric Pencil
Whittier, CA

Stu Duford
Artist: Jason Rhodes
Studio: Intricate Decor
Mt. Pleasant, MI



While it's fun to see tattoos represented in the *Star Wars* films, the variety of tattoos representing these movies is truly interesting. Enter a world in which fans have chosen to wear their fandom on their sleeves—sometimes literally.

Ten years ago, you had about a womp rat's chance in a rancor pit of seeing someone with a *Star Wars* tattoo. The saga was emerging from what fans have dubbed the "dark times," a period when the series' popularity was as underground as the practice of tattooing. Now, with the popularity of *Star Wars* high once again, many fans find combining the two all too natural. Whether it's a small Imperial or Alliance insignia or large character-themed **sleeve** or back piece, it's ultimately

A **sleeve** is a tattoo that covers all or part of an arm from the shoulder, down, and all the way around.

indicative of the personal appeal *Star Wars* represents to the wearer. With the dedication, imagery, and pure artistic talent that go into their creation, it's not at all surprising that the popularity of *Star Wars* tattoos is growing.

New York City tattoo artist Paul Booth has done a few *Star Wars* pieces during his career. Booth admits that his "only real interest lies in the dark side." The popularity of images reflecting both sides of the Force does not surprise him. "An epic of such proportions inevitably finds its way to the flesh. Tattoo art, as far as I'm concerned, is the ultimate way to represent one's dedication to something. With the hordes of dedicated *Star Wars*



Rob Meyer
Artist: Tracy Davis
Studio: Uptown Tattoo
Cincinnati, OH

STAR WARS Tattoos

fans, it only seems a natural progression."

Booth isn't the only artist who feels this way. Many have also found themselves on the receiving end of the needle. "I have Darth Vader tattooed on me," admits artist Guy Aitchison. "He is hands down one of the most potent visual and symbolic presences in the whole *Star Wars* series."

"Even at a young age I was fascinated by the 'making of *Star Wars*' documentaries, watching the behind the scenes struggles of a crew of pioneers pushing the cinematic envelope," says Aitchison.

Perhaps that's what influenced his tattoo work: Aitchison's revolutionary art techniques have helped re-invent the face of modern tattooing, much like those pioneers who changed the face of filmmaking.

EJ
Artist: Jason Rhodes
Studio: Intricate Decor
Mt Pleasant, MI

now planning to cover both ends of the spectrum by tattooing his other leg with images inspired by *Return of the Jedi*; a fitting tribute to George Lucas' space epic.

"Tattooing comes with a certain amount of pain,"

Artists who are inspired enough to tattoo images from the *Star Wars* universe on themselves are only the tip of the iceberg. Legions of fans from all corners of the globe have offered up their skin to be used as canvas for some truly remarkable pieces of art.

Midland, Michigan resident Stu Duford sports some of the most incredible *Star Wars* tattoos to see the light of day: his Boba Fett half-sleeve pales in comparison to the awe-inspiring Bespin theme that

Jedi Kim
Artist: Hannah Aitchison
Studio: Deluxe Tattoo
Chicago, IL



Shane Turgeon
Artist: Steve Hayes
Studio: Shambhala Tattoos
Edmonton, Alberta

Anonymous
Artist: Guy Alchison
Studio: Hyperspace Studios
Chicago, IL

adorns his entire back. The idea of a city in the clouds always fascinated Duford: "The Empire Strikes Back was the coolest, darkest, on-the-edge of your seat movie from the original trilogy." His back piece is a true, hard-earned testament to those thoughts. The entire tattoo took artist Jason Rhodes more than forty hours over a course of thirteen weeks to complete. According to Stu, "Tattooing comes with a certain amount of pain, and in some areas, a lot. You don't just get a tat, you earn it!"

rently working on a sleeve on her left arm that features the likes of Jango Fett, clone troopers, and stormtroopers. Gillespie chose these particular characters "in order to show the evolution of the stormtrooper," which she considers her "first love" from the saga.

Rachael Tucker of Long Beach, California has always been a "big fan of the original trilogy" and it shows. Rachael has images of R2-D2 and Princess Leia tattooed on her back, and is planning to tie it all together with more Classic Trilogy characters like Luke Skywalker and Darth Vader.

Tucker finds that when attending fan events, she "gets stopped every five feet," adding, "Everyone loves my ink when I go out and, of course, I show them off every chance I get."

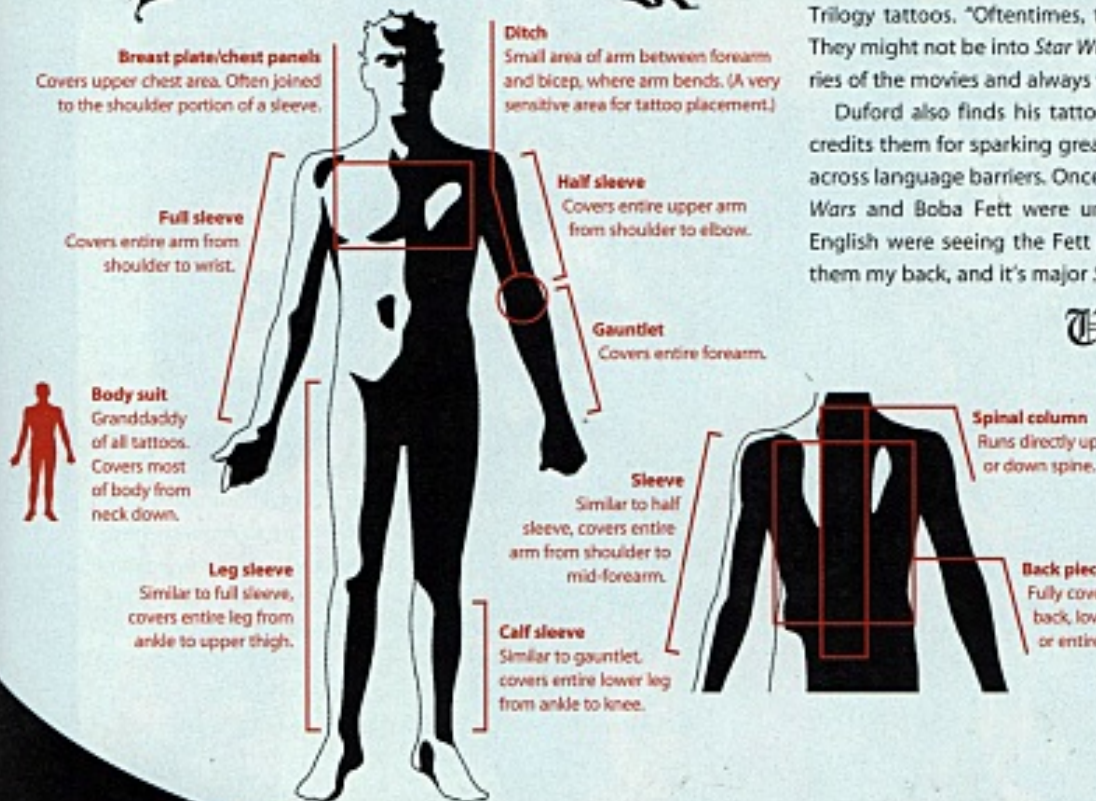
Tucker's not the only marked fan who appreciates the attention her tattoos garner. At Star Wars Celebration III, tattooed attendees often found themselves to be the center of attention; sharing their experiences with other fans, posing for photos, and even giving interviews to the local media. "The reactions have been the best part for me," claims Cincinnati, Ohio resident Rob Meyer. He has several Classic Trilogy tattoos. "Oftentimes, the casual fans give the best reaction. They might not be into Star Wars like I am, but they have fond memories of the movies and always want to share them with me."

Duford also finds his tattoos act as a beacon for other fans and credits them for sparking great conversations and friendships—even across language barriers. Once, while vacationing, he found that "Star Wars and Boba Fett were universal words. People who spoke no English were seeing the Fett piece and asking 'any more?' I'd show them my back, and it's major Star Wars reunion!"

Under the Needle

Now that you're convinced that you want a Star Wars tattoo, the big question is, "Where do you begin?" Before you rush headlong into a full Classic Trilogy-inspired sleeve or back piece, the first thing you need to do is wait and think long and hard about what you're about to do. Tattoos are permanent, life-long commitments and you need to be 100% sure that

Body Language



and in some areas, a lot. You don't just get a tat,

you earn it!"



Anonymous
Artist: Justin Kovesy
Studio: Shambhala Tattoos
Edmonton, Alberta



Jay Lalewicz
Artist: Dirk Van Dorst
Studio: Little Vinnie's Tattoo
Baltimore, MD

Top STAR WARS Tattoo Themes

BOBA FETT'S MANDALORIAN SKULL

Strangely enough, this obscure image just happens to be one of the most popular *Star Wars* tattoo themes. Die-hard fans instantly recognize it. To casual observers, it simply looks like a non-descript skull with no connection to *Star Wars*. The simple design allows a small size that appeals to those who just aren't in the market for larger pieces.

you understand the responsibilities associated with tattoos. Is this really something you want for *the rest of your life*?

Choosing what particular image you have tattooed depends solely on you; after all, it's your body and your love for *Star Wars* that has led you to this point. With all the *Star Wars* tattoos out there today it's necessary to choose an image that will make your piece truly original. Imperial and Alliance Insignias and Boba Fett's

IMPERIAL & ALLIANCE INSIGNIAS

Easily identified by *Star Wars* fans, these images are a common way for people to display their fandom—and their allegiance to either the light or the dark side of the Force. While not nearly as obscure as the Mandalorian skull, these insignias still offer relative anonymity when displayed to non-fans.



Hemlock Martini
Artist: Scott
Studio: Threshold Studios
St. Peters, MI

skull symbol are easily the most overdone *Star Wars* tattoos. Should you choose any of these, consider a unique background or color scheme to make it stand out from the rest.

Character tattoos, on the other hand, present incredible creative diversity and offer a great challenge to an artist. Picking an artist is the most important decision and requires a lot of research. Find an artist or studio with a reputation for skill and professionalism. You definitely

Kirk Douglass
Artists: Kirk Douglass
& George Moore
Studio: August Moon
Bear, Delaware



DARTH VADER

It's no surprise that the *Star Wars* epic's central character holds a high place on the list of most popular tattoo themes. Vader's striking appearance and instant recognition factor make him a popular choice as well as a favorite among artists.



If any character is more intriguing or suffered a more untimely demise than Boba Fett, it has to be Darth Maul. In the short time that this tattooed Sith was around, he amassed a huge legion of fans, many of whom are more than willing to ink his visage into their skin.

Kirk Douglass
Artist: Kirk Douglass
Studio: August Moon
Bear, Delaware



DARTH MAUL

BOBA FETT

In the years leading up to Episode II, Boba Fett was shrouded in mystery and intrigue. His fierce-yet-stylish Mandalorian armor and gruff attitude make him a heavy fan favorite. Despite little screen time, he still emerges as a top pick.

Anonymous
Artist: Scott Veldhoen
Studio: Eternal Image
Calgary, Alberta



Shane Turgeon
Artist: Steve Hayes
Studio: Shambhala Tattoos
Edmonton, Alberta



YODA

Yoda has become a popular tattoo to represent wisdom and patience. With his recent action-packed performance in *Attack of the Clones*,

there's been a sudden resurgence of lightsaber wielding Yoda images making permanent impressions in the skin of many fans.

want an artist who's willing to work with you and your ideas. "You really need to find someone who has followed the movies," says Tampa, Florida artist Marc Draven. "If you find a great artist but they have no idea what the movies are about, then they really can't get a feel for the character they're tattooing. Colors, shadows, and dimension mean a lot when you're trying to get across the point of a villain or a hero."

"If the artist is a big *Star Wars* fan, they will always put a little more love into the piece," says Louisville, Kentucky artist John Furse. "These artists shouldn't be too hard to find," Aitchison reassures us. "There are many *Star Wars* fans in the tattoo trade."

"I have done most of the characters from the original trilogy," says Rhodes, "but there are a few I'd love to do: Admiral Ackbar would be a great challenge; small details and texture, plus those big glossy eyes. Jabba would be another great texture challenge."

Aitchison also points out how important it is to "have an idea of the look you want, be it photo-realistic [portrait] or stylized." Just as in traditional illustration, realism requires a lot of skill. Make sure the artist can pull off the level of realism you're looking for.

Once you've decided on the artist, image, and style, there is one other factor to consider. "Plan ahead," says Rhodes, "especially if you are doing multiple characters or vehicles." Oh, and it might hurt a little, too.

If you do your homework when selecting images and the artist to ink them, you'll most certainly be happy with the finished product. But make no mistake; a tattoo can also be a very costly endeavor. Remember the age-old axiom: "good tattoos aren't cheap and cheap tattoos aren't good."

The basic rate for artists can run anywhere between \$100–150 per hour. High-profile artists receive upwards of \$250 per hour and rarely work on small pieces. A smaller-sized Imperial or Alliance emblem, an inexpensive tattoo, shouldn't take longer than two hours to complete. Tattoos like Stu's forty-plus hour back piece could easily run upwards of \$4,000–5,000, while full sleeves can take up to twenty hours and cost well over \$2,000.

If you hunt long enough for the right artist, you might even be lucky enough to meet an artist and *Star Wars* collector like John Furse.

STAR WARS Tattoos

"I once traded a guy his whole *Star Wars* toy collection for a sleeve." While barterers like this might be few and far between, they can surely be regarded as one of the most unique *Star Wars* transactions to ever take place.

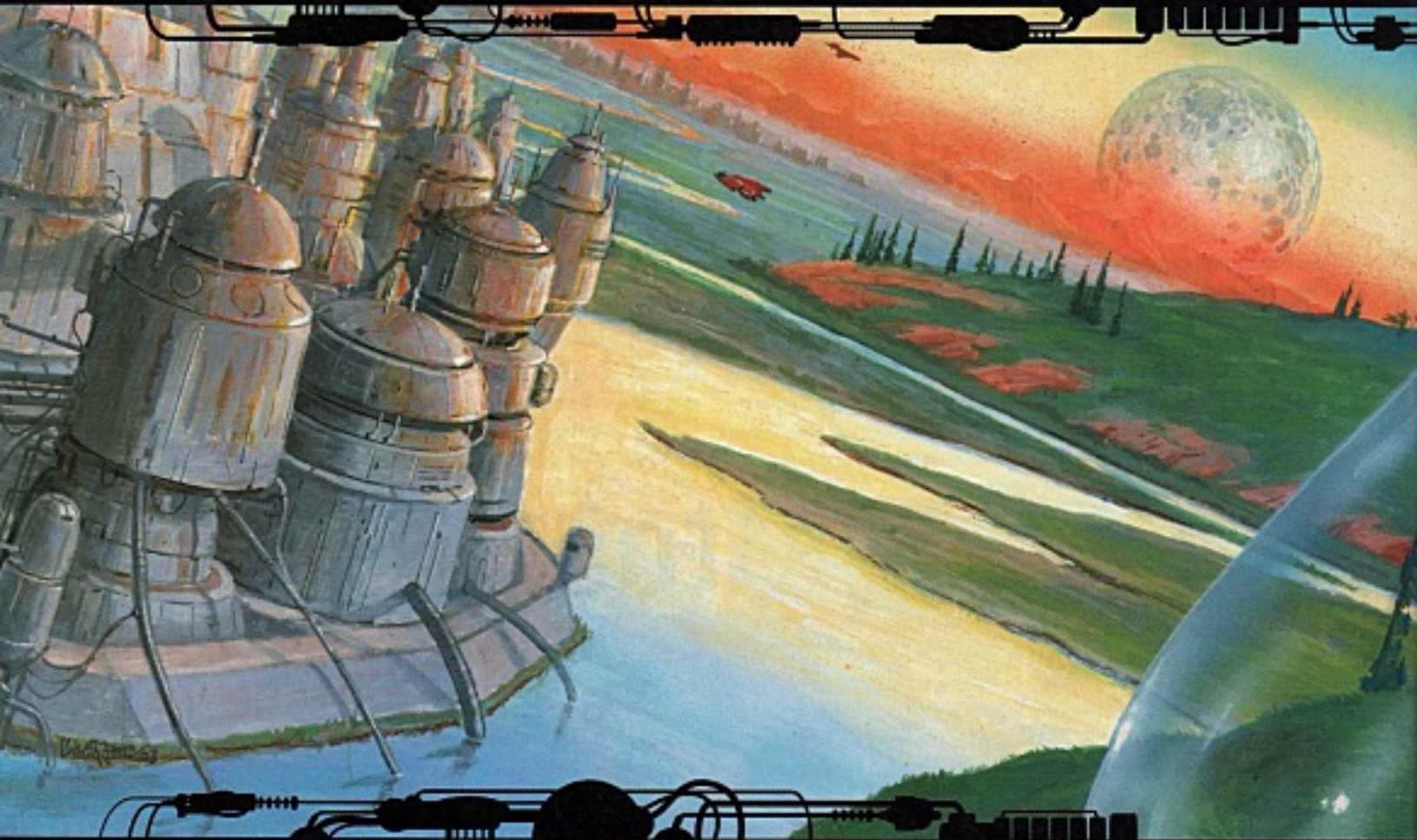
From inception to completion, even people who aren't big fans of tattooing admire the dedication and artistry that goes into each piece. As the anticipation surrounding the release of Episode III builds and tattooing continues to gain acceptance around the world, you can bet the moisture farm that *Star Wars* tattoos will also reach new heights, not only in quantity but in quality as well. 🌟

For more *Star Wars* tattoo images, check out tattoosandtoys.com.

Roach
Artist: John Furse
Studio: Acme Ink
Louisville, Kentucky



HERO OF CARTAO I H E



ONE YEAR AFTER THE BATTLE OF GEONOSIS

Master Doriana?" Emil Kerseage's deep voice called. "We're here."

Kinman Doriana awoke with a start, blinking his eyes against the sunlight streaming in through the shuttle's viewports. For a moment he gazed at the landscape rolling beneath him, trying to remember where exactly he was. There had been so many systems...

The disorientation cleared. He was on Cartao, major trading center for Prakla Sector, carefully nonaligned in the war between the Republic and the Separatists. And home to—

"There it is," Kerseage said. He turned the control stick delicately, rolling the shuttle slightly to the left to give Doriana a better look. "Spaarti Creations."

Doriana gazed out the side viewport, impressed in spite of himself. Situated among a group of forested hills just north of the compact town

of Foulahn City, perhaps three kilometers northwest of the equally compact Triv Spaceport, was the unique manufacturing plant known as Spaarti Creations. Over a kilometer across at its widest, it had the patchwork look of something that had repeatedly been added onto over the decades. The roofline echoed the frozen chaos, with towers, heat exchangers, antennas, and skylights poking out at apparently random spots along the building's overall three-story height. There were no windows he could see, ventilation apparently being handled by a line of small, louvered air vents dotting the outer walls about midway up the sides. "Impressive," he commented.

"You think so?" Kerseage shrugged. "Personally, I've always considered it an architectural version of a weed patch. No order or organization anywhere."

"Ever been inside?"

"No one but employees get to go in," the other said, his lip twisting

RO'S CALL



BY TIMOTHY ZAHN ILLUSTRATED BY DOUGLAS CHAFFEE

with disgust and resentment. "Them, and the high and mighty."

"Like me?" Doriana asked.

Kerseage glanced at him, as if suddenly remembering just who his passenger was. "No, no, I was thinking about Lord Binalie's chums," he backtracked hastily. "The Prackla Trade Council—that sort of crowd."

"You don't think much of them?"

Kerseage shrugged again, uncomfortably this time. "It's nothing to do with me," he muttered. "I got a shuttle; I fly people places. That's all."

"I see," Doriana said, returning his attention to the manufacturing plant now passing directly beneath them. Clearly, Kerseage didn't want to say any more.

But then, he didn't have to. Like everything else he ever did, Doriana had made sure to research Cartao before coming here and hiring this particular man to bring him across the sparsely settled planet to Spaarti Creations. The cargo transport company Kerseage had once owned had

been inadvertently run out of business two years earlier by a poorly worded regulation the Prackla Trade Council had issued after the Battle of Geonosis. Kerseage's appeal was still crawling its way through the system, but by now the issue was essentially moot. His company was gone, and he clearly blamed Lord Binalie for it.

"What about the plant's satellite facilities?" he asked, his eyes flicking around the forested areas north and west of the main facility. "The buildings where they store raw materials and finished product."

"You mean the three Outlinks?"

"Right," Doriana said. "Where are they?"

"I don't know, exactly," Kerseage said. "The closest one's supposed to be about three kilometers northeast, just past that big gray-topped worker barracks thing." He pointed.

"Mm," Doriana said, peering into the distance. There was nothing showing in that direction that he could see. Well camouflaged, either

by accident or by design. That could be useful. "Where does Lord Binalie live?"

"There," Kerseage pointed to the left as he brought the shuttle around in a wide semicircle. "You see Foulahn City, just south of that kilometer-wide stretch of grassland?"

"I see it," Doriana said. "I don't think I've ever seen a city come to a stop that abruptly before. Except where there's a lake or cliff to limit it, of course."

"It might as well be a cliff," Kerseage grunted. "That particular line of grassland marks the southern edge of Spaarti land, and no one travels or builds there. The Cranscocs insist on it. Anyway, you see that big open area on the northern edge of the city, butting up against the grass strip?"

"Yes," Doriana said. It looked like a park—grassland, quite a few clumps of trees, large sections of sculpted bushes—with a few small buildings and one very large one. Even from this distance, the place reeked of wealth and power. On one of the low hills facing the plant, he could see a pair of figures standing together. "The Binalie estate?"

"You got it," Kerseage said. "You seen enough?"

Doriana took a last look around, fixing the geography in his mind. Foulahn and Navroc Cities lay to the south and southeast of the plant, with the craggy Red Hills pushing up against the southern ends of both cities. Triv Spaceport was to the east, with low, increasingly forested rolling hills to the north, and a small river winding its way between the two cities and then between Foulahn and the spaceport.

"Yes," he told the pilot, resettling himself in his seat. "Let's go see Lord Binalie."

"They're turning around some more," Corf Binalie announced, shading his eyes with his hand as he peered upward into the sky. "I think they might be coming here."

"Who, the people in the shuttle?" Jafer Torles asked, his white hair blowing past his cheek as he gazed downward at the ground, trying to pick out the particular siviiv vine he and the boy had been following for the past half hour. "Yes, I know."

"You know who they are?" Corf asked, frowning up at him. "Did Dad say something to you about visitors?"

"No, but he didn't need to," Torles assured the boy. "It's been obvious for nearly a minute now."

"Oh, come on," Corf objected in that tone of strained patience twelve-year-olds did so well. "How could you?"

"Simple logical deduction," Torles told him in that pedantic instructor's tone seventy-three-year-olds did equally well. "There was no reason for them to pass directly over the plant unless that was what they were specifically looking at. After realizing how little that gained them, their natural next step is to want to take a look from the inside. For that, they need to come see your father."

Corf shook his head in amazement. "Boy," he said. "I wish I were a Jedi."

"If you were, you'd probably have to go to war someday," Torles warned.

"You didn't have to," Corf pointed out.

"Not yet," Torles said with a grimace. "But I could be called up at any moment. The Council merely decided to leave a few Jedi where we are for the moment in case of unexpected Separatist moves in our areas. I could get to the scene of trouble anywhere in Prakla or Locris Sectors long before they could send someone from Coruscant or one of the major battle areas. Being a Jedi is never easy, and can be downright dangerous."

"Yeah, but you're real smart," Corf said. Clearly, distant rumblings of war didn't faze him in the slightest. "You're good at figuring out stuff."

"Logical thinking is hardly the exclusive preserve of Jedi," Torles admonished him. "Anyone can learn to put facts together in their proper order."

"Maybe," Corf said. "I still think it's a Jedi thing."

Torles smiled, shading his eyes with his hand as he watched the shuttle approach. In point of fact, of course, he hadn't really known the shuttle was coming to the Binalie Estate, but had merely concluded there was a high probability of it. If it turned out the pilot was merely showing off Spaarti Creations to some visiting friend, he was going to look pretty foolish.

This might not be a bad thing. Torles had spent the past thirty years on Cartao, dispensing wisdom, mediating disputes, and handling the occasional pirate or overeager crime lord. Some of the locals had come to respect him, others had chosen to hate him, while most had never been more than vaguely aware that Prakla Sector even had a resident Jedi guardian.

But never in those thirty years had he run into a case of hero-worship like Corf Binalie's.

In his earlier days, it would have been highly gratifying, not to mention flattering, to be held in such high esteem. From the perspective of his years, though, he could see the danger lurking beneath that kind of unthinking adulation. Even at twelve Corf should be able to recognize a person's weaknesses as well as his strengths; should be learning how to accept people as they were, not creating a lens of perfection through which to gaze at them. Instead, the boy insisted on regarding him as the Ultimate Jedi: tall and strong, wise and kind, and never, ever wrong.

This particular incident wasn't going to do much to change that perception, either. The shuttle passed low over their heads, leaving no doubt that it was indeed making for the private landing pad beside the Binalie mansion.

And as it did so, Torles got a clear look at the company name on the shuttle's side.

"Come on," he said, taking Corf's arm and turning him toward the house.

"We're going back?" Corf asked, frowning. "I thought you were going to help me track this siviiv vine back to its root."

"We can do that later," Torles told him. "Right now, I think we ought to go see what these people want with your father."

"Okay," Corf said, clearly not understanding but willing to accept Torles' word for it. "You're the boss."

"I'm not the boss," Torles reminded him as they headed down the hill toward the distant house and the shuttle settling onto the pad. "I'm just the Jedi."

"Yeah," Corf said off-handedly. "Same thing."

Torles sighed to himself. Hopefully, the boy would grow out of it on his own.

One of Doriana's more simple amusements these days was to count off the minutes between the time a droid or servant disappeared into his master's inner sanctum with Doriana's credentials and the time Doriana himself was ushered in. In the case of Lord Pilester Binalie, that interval was less than a minute. Either Binalie was unusually respectful of Coruscant authority, or else he was too worried about this unexpected visitor to play power games.



"Master Doriana," Binalie said, rising from the massive chair behind the even more massive desk as the protocol droid escorted Doriana into the office. "It's a great honor to receive a representative from Supreme Chancellor Palpatine himself."

"A pleasure to meet you, as well, Lord Binalie," Doriana said in turn as he walked across the room. "I appreciate you giving me some of your time."

"My pleasure," Binalie said, waving Doriana to a chair facing the desk and sitting back down himself. "I wish you'd given me notice of your visit. I could have sent a shuttle to meet you, or else directed you to Triv Spaceport where you could have come over by landspeeder."

"There were reasons for coming into Cartao where I did," Doriana told him, watching the other's face closely. "As there were for choosing the particular transport I did."

A muscle in Binalie's cheek twitched. So he'd spotted the name on Kerseage's shuttle, too. "Yes; Emil Kerseage," he said. "I'm familiar with his case, Master Doriana, and I assure you the Trade Council is working to rectify it."

He waved a hand self-consciously. "It's certainly nothing Palpatine needs to involve himself with."

"Supreme Chancellor Palpatine is the champion of the common citizen," Doriana reminded him.

"Of course," Binalie said hastily, the first hints of perspiration beginning to sheen his face. "It's just that—" He broke off.

"Yes?" Doriana prompted.

The cheek muscle twitched again. "Let me be honest with you," Binalie said. "Cartao is trying to keep a low profile in this war against the Separatists. We don't have nearly enough military power to send troops or ships halfway across the galaxy on expeditionary missions. So far we've mostly escaped official notice; but if Chancellor Palpatine begins taking an interest in some minor bureaucratic dispute, that official notice is likely to be drawn our direction."

He tapped the desk in front of him with his forefinger. "And not just from the officials on Coruscant," he added pointedly. "The Separatists have so far ignored us, too."

"I understand your concerns," Doriana said. "But you have to understand in turn that no one has the luxury of deciding how a war is going to affect them. Nor is anyone permitted to choose how he can best serve in that conflict."

Binalie's eyes were very steady on Doriana's. "You're not here about Kerseage at all, are you?" he said quietly.

Doriana shook his head. "It was, and is, a useful cover story. But no, Supreme Chancellor Palpatine sent me on far more important business."

Binalie's stony face went even stonier. "Spaarti Creations."

"Exactly," Doriana said. "The Supreme Chancellor is intrigued by the reports he's heard about this factory whose production lines can be changed practically overnight. If the technique can be duplicated, it would mean a great deal for the Republic's war effort."

"It can't be," Binalie said flatly. "It's the Cranscog and their fluid-tooling system that make it possible, and as far as we know the Cartao colony is the only place Cranscog live."

"Thousands of them, I presume?"

Binalie hesitated the barest fraction of a second, as if wondering whether he could get away with a lie. "About fifty thousand, yes," he conceded, apparently deciding not to risk it. "But they breed very

slowly, and only a small fraction of each generation has the talent that allows them to serve as twillers. Those are the ones who actually manipulate the fluid retooling that make Spaarti possible."

"I see," Doriana said, as if he hadn't already thoroughly researched the whole operation. "Still, the Supreme Chancellor will want me to be absolutely certain. Would it be possible for me to inspect the facilities themselves? Quietly and privately, of course."

Binalie knew a politely phrased order when he heard it. "Of course," he said, getting to his feet. "I have a private way into the plant."

They were halfway down the corridor leading back toward the landing pad when a boy's voice split the mansion's elegant silence. "Hey! Dad!"

The two men stopped and turned. Hurrying toward them was a young boy about twelve years old—Lord Binalie's son Corf. Doriana tentatively identified him. Behind the boy, walking with a longer stride and a more measured pace, was the final player in the day's scheduled drama: Jedi Knight Jafer Torles.

"Corf," Binalie said, sounding surprised and a little uncomfortable. "I thought you were on weed control this morning."

"We saw the shuttle," Corf explained as he trotted up to his father's side, giving Doriana a quick once-over as he arrived. "Are you going to the plant?"

"For a few minutes, yes," Binalie said.

"Can I come along?"

Binalie shook his head. "Not this time."

The boy blinked. Clearly, that wasn't the answer he'd been expecting. "Why not?"

"Business," his father said firmly. "Only Master Doriana and I are going."

"But—"

"No arguments," Binalie said sternly, shifting his attention away from Corf as the Jedi reached the group. "I'd like you to meet Jafer Torles, our local Jedi guardian. This is Kinman Doriana, special advisor to Supreme Chancellor Palpatine."

The skin at the corners of the old Jedi's eyes crinkled slightly at Palpatine's name. Small wonder—the Supreme Chancellor and the Jedi Council had been increasingly at odds with each other over the past few months. "Master Torles," Doriana said, nodding. "I'm glad you're here. As Lord Binalie said, we're going to see the plant. Would you care to accompany us?"

Corf looked at his father in surprise. "But you said—"

"Be quiet, Corf," Binalie cut him off, looking at Doriana with some surprise of his own. "I thought you said this was a private matter."

"That was before I knew Master Torles was in the area," Doriana said, gazing into Binalie's face. It would be worth the risk, he decided suddenly, to see just how far the man could be pushed. "For that matter," he added, "I see no reason why your son shouldn't come, too. You will begin moving him into a management position in a few years, won't you?"

The muscles in Binalie's throat tightened, his eyes narrowing dangerously. Lord Pilester Binalie, the biggest fish in this particular little pond, was unused to having people casually cut the ground out from under him this way.

But Doriana understood power, too. He held Binalie's glare steadily, without challenge or malice, wondering if the other could see far enough past his annoyance to remember whom he was dealing with.

Apparently, he could. "As you wish," he said stiffly. "Follow me."



Torles had been in the Binalies' private tunnel to Spaarti Creations only a handful of times, and it never failed to evoke a sense of wonder. The Cranscocs themselves had burrowed out the long passageway, Lord Binalie had once told him, without the use of any machinery. The result had been a rough-hewn tunnel that perpetually held the rich tang of recently turned dirt.

But despite the fresh aroma, he also knew that in the digging process those same dirt walls had somehow been converted into a material as tough and durable as permacrete. And the apparent roughness of the surface hid the more subtle swirls and delicate patterns the Cranscocs diggers had carved into it.

Functional, artistic, and—by all generally accepted technology—impossible. This was, Torles reflected, a pretty fair description of Spaarti Creations itself.

"The Cranscocs don't want people or vehicles on the strip of grassland between the plant and Foulahn City," Binalie explained to Doriana as the landspeeder slid silently down the tunnel. "They say it upsets them, though we don't know how or why. Hence, this tunnel."

"What about the other employees?" Doriana asked. "The non-Cranscocs ones. How do they get to work?"

"Most of them live on-site," Binalie said. "There's a group apartment cluster along the eastern edge of the plant, between the main building and Outlink One, for the unmarried workers. The Cranscocs have a cluster of homes north of the plant, between Outlinks One and Two, while the non-Cranscocs families live in their own cluster to the north-west, between Outlinks Two and Three."

"And how do all of them get to work?" Doriana persisted. "More tunnels like this one?"

"There are tunnels leading between the main plant and the Outlinks," Binalie said. "But those are mainly for cargo and equipment transfer. The workers usually just walk across the lawns to work."

He smiled slightly at Doriana's puzzled look. "I know. Apparently, it's only this one strip of land the Cranscocs insist be left completely open. Again, no one knows why."

The tunnel floor began to slope upward, and Torles found himself surreptitiously watching Doriana. The first time he'd taken this trip, he'd naturally expected the tunnel to deposit them into some sort of receiving area, and could still remember his shock when they'd arrived smack in the middle of one of the production areas. It might be instructive to see whether Doriana would also be taken by surprise.

He was. He kept his face impassive as a section of the ceiling lifted like a drawbridge above them and the landspeeder moved up a ramp into the center of the bustling factory, but Torles could sense the flicker of astonishment behind those expressionless eyes. "Interesting endpoint," was all he said as Binalie let the landspeeder coast to a stop.

"The Cranscocs like to know what's going on around them," Binalie said, climbing out of his seat as the floor swung shut behind them. "This is Production Area Four, where we're currently making specialized harvesting equipment for the marshlands of Caamas. The ground there is too interlaced with vineroots for normal equipment to operate without breaking down every other day."

"So you're in the business of filling niche markets?" Doriana asked.

"Basically," Binalie said, nodding. "There isn't enough of that kind of cultivatable marshland in the Republic to justify setting up a permanent assembly line to make the equipment necessary to farm it. But with the

Cranscocs system, we can spend a few days or weeks making everything the Caamas will need for the next year or two, then retool and move on to other projects."

"And where does all this magic retooling take place?" Doriana asked.

"It starts at the main control station," Binalie said, pointing toward a round platform rising two meters off the floor between two of the assembly lines. "The one for this area is over there."

They crossed to the platform, Binalie guiding his guests through the maze of conveyers, transport carts, and human and alien workers. Climbing up the steps, they found themselves beside a long console that had always reminded Torles of a cross between an elongated volcano and a very muddy hillside, with a segmented waterfall of pale green paste oozing ponderously and continually along various sections of the slope. In front of the collecting basin lounged five Cranscocs, their chitinous outer shells gleaming in the sunbeams streaming in through the skylight three floors directly above them. Their long, multi-jointed legs tapped out syncopated rhythms on the thick grass that covered the entire top of the platform, keeping time to music apparently only they could hear. "These are five of the Cranscocs twillers," Binalie said, keeping his voice low. "Whatever they do to that fluid flow will affect most of those machines you can see."

"They can do all the retooling from here?" Doriana asked.

"No, each machine needs its own adjustments," Binalie told him. "There are roving twillers assigned to each area for that purpose. Depending on the complexity involved, a given production area can be retooled in anywhere from two to eight hours."

"THIS IS WAR, MASTER TORLES."

"Your basic overnight alterations," Doriana said, nodding.

"Very literally overnight," Binalie agreed. "The Cranscocs will do minor adjustments during the daylight hours—that's why this group is on duty, in case one of the machines drifts off true and needs to be recalibrated. But they'll only do a major retooling after it's completely dark outside."

"And you don't know why?"

"Frankly, we know next to nothing about the Cranscocs," Binalie admitted. "They breathe oxygen, their diet is mostly local vegetables and grains, except that it all has to be enriched with extra magnesium and cobalt, and they like to farm and dig and create artistic objects."

"Fortunately, marshland farm equipment falls into that last category?"

"Farm equipment and everything else," Binalie said. "They seem to love using Spaarti to make things."

He led them back down to the main floor. "You say this is Production Area Four," Doriana said. "How many others are there?"

"We currently have twenty-seven operating areas," Binalie told him. "Eight of them are larger and more complex than this one, while the others are comparable or a bit smaller."

"I'd like to see one of the larger ones."

Binalie's lips compressed briefly, but he merely nodded. "Of course. This way."

They visited two other lines before Doriana decided he'd seen enough. "That will do," he said as Binalie started to lead them on to the next area. "Is there an office where we can talk more privately?"



Binalie frowned sideways at him. "What is there to talk about?" he asked, his voice dark with suspicion. "Surely you see now that this technique can't be duplicated elsewhere."

"A private office, if you please?" Doriana repeated.

Binalie took a deep breath—"And it may be best if the boy leaves us now," Doriana added.

Binalie's eyes hardened. Suddenly, it seemed, he'd had enough of being led around by the nose. "I have no secrets from my son, Doriana," he bit out. "If you have anything to say to me, you can say it in his presence."

Doriana let his lip twitch, as if he hadn't finessed the other into precisely this result. "If you insist," he said.

Binalie nodded shortly. "In here."

He led the way to a room marked "Schematic Plotting," ordered out the human and Duros who'd been working on a pair of large plotting boards inside, and keyed the door closed behind them. Swinging one of the two chairs around for his visitor, he hiked himself up into a half-sitting, half-leaning posture against one of the boards. "Let's hear it," he said gruffly.

"It's quite simple," Doriana said, sitting down and gazing calmly up at the man now towering over him. "As you say, Spaarti Creations is one of a kind. Since we can't duplicate it, we'll have to use it as is."

Binalie's expression didn't even twitch. Clearly, he'd already guessed where this whole visit was going. "Impossible," he said. "This is the single viable business of an entire sub-minority species—the Cranscok—and as such comes under Senate Directive 422. Governmental interference with its operation is strictly and expressly forbidden."

DORIANA REMINDED HIM. "NOT ONLY WAR, BUT A WAR OF SURVIVAL."

"Desperate times call for desperate measures," Doriana countered, pulling a datacard from an inside pocket. "Senate Directive 3591, authorizing Supreme Chancellor Palpatine unlimited authority to commandeer any resource or group of resources he feels necessary for a swift conclusion of hostilities."

He held the card out to Binalie. "Beginning this evening, Spaarti Creations will be turning its complete facilities over to the manufacture of a new design of cloning tanks."

Slowly, Binalie took the datacard and slid it into his datapad. For a long minute, the only sound in the room was the muted din of the assembly line floor outside the office's transparent canopy as he read and reread the directive. "You can't do this," he said when he finally tore his eyes away from the text. "Weren't you listening to what I said back in my office? You take over Spaarti, and it'll just be a matter of time before the Separatists move in."

"Point one: you have no choice in the matter," Doriana said, letting his voice harden. "The Senate's directive is clear, and the Supreme Chancellor's decision has been made. Point two: there's no reason for the Separatists to hear anything about this. If we do our job properly, no one will know that crates marked farm equipment or tunneling gear actually contain cloning cylinders. As for my presence on here, I've already established the cover story that I'm intervening on Emil Kerseage's behalf."

"What about my workers?" Binalie countered. "Not counting the

twillers, we employ nearly thirteen thousand humans and aliens here. How are you going to guarantee that they all keep quiet?"

"They can't talk about what they don't know," Doriana said. "And in approximately four hours you'll be pulling every one of them off the floor and confining them to their homes."

"Oh, I will, will I?" Binalie said sarcastically. "And how exactly do you expect me to justify that?"

"No justification needed," Doriana said calmly. "Medical quarantine is required by law for an outbreak of plyridian fever."

Binalie's mouth dropped open a centimeter. "Plyridian fever—?" His eyes darted to the canopy. "What have you done?"

"Calm yourself, Lord Binalie," Doriana soothed. "The three humans and two aliens I treated as we passed—"

"You did what?" Binalie snarled. "You deliberately infected them?"

"I said calm yourself," Doriana repeated, putting an edge to his voice. "Of course I didn't infect anyone. The incubation period for plyridian fever is four weeks. What I did do is give them something that will mimic the disease, creating a convincing set of symptoms. They're not in any danger, and neither is anyone else. But no one will know that for at least those four weeks."

Binalie had the look of someone chewing on a sour mifka. "And while they're all in quarantine, you'll naturally be offering me a caretaker unit?" he growled.

"It's that or close down the plant entirely," Doriana pointed out. "The Cranscok, being cold-blooded, are immune from plyridian fever, so they can continue to work as usual."

"This is completely unconscionable," Torles spoke up

from the corner of the room.

Doriana had been wondering when the Jedi would say something. Irreverently, he wondered if perhaps the old man had dozed off and missed some of the conversation. "Excuse me?" he asked, swiveling to face the old man.

"This is a gross violation of every accepted standard of behavior," Torles insisted. "I cannot and will not stand by and be a party to it."

"This is war, Master Torles," Doriana reminded him. "Not only war, but a war of survival. If we lose, the Republic is finished."

"I don't care," Torles said flatly. "I can tell you right now the Jedi Council will not stand by and allow you to terrify the people of Cartao with fear of a nonexistent plague."

"Perhaps the Jedi Council sees things differently than you do," Doriana said, pulling a second datacard from his pocket. "Here are their instructions, ordering you to cooperate with me and my people."

He lifted his eyebrows. "You do still acknowledge the authority of the Council, don't you?"

Silently, with the same complete lack of enthusiasm with which Lord Binalie had taken the first datacard, Torles accepted the second. "Good," Doriana said briskly, getting to his feet. "Then all that remains is for you to return home and prepare for five of your workers to suddenly slump over with dizziness and fever."

"And you, I suppose, will do all the rest?" Binalie said bitterly.

"Of course," Doriana said. "That's why I'm here."



The first worker began complaining of dizziness at precisely five minutes after the predicted time. Nine minutes after that, as he was being examined by the plant medic, he suddenly collapsed, twitching and groaning. The second worker was more stoic, and was still at his station fifteen minutes later when he hit the floor. Three minutes after that, Lord Binalie ordered the plant evacuated.

Ah—Doriana, the stolid face hovering above Doriana's holoprojector greeted him. "You have news?"

"The plant is ready, Commander Roshton," Doriana said. "You may land at your convenience."

"Excellent," Roshton said approvingly. "And in less than one day. You do admirable work."

"I do what the Supreme Chancellor commands," Doriana said with just a hint of warning. In these days of turmoil and suspicion, it never hurt to remind people as to where his loyalties lay. "No more; no less."

"Of course," Roshton agreed calmly. "As do we all."

"Yes," Doriana agreed, glancing out the office canopy at the darkening skylight halfway across the room. "It's nearly nightfall, which is when the Cranscocs do all their serious work. How soon can I expect your people?"

"The first transport's on its way, with the chief techs and operational schematics aboard," Roshton said. "They'll be there in an hour."

"Good," Doriana said. "I'll make sure the Cranscocs are ready. They've already been informed they'll be doing a complete retooling tonight."

"Are you sure a two-thousand-unit contingent will be enough?" Roshton asked, his forehead wrinkling slightly. "I've been doing some research myself, and it looks to me like the plant usually requires over six times that number."

"We're supposed to be a caretaker unit," Doriana reminded him. "It wouldn't look right if we completely repopulated the plant."

"Yes, but—"

"Besides, the majority of those thirteen thousand workers are involved with maintenance, shipping, and raw material movement," Doriana cut him off. "If the Supreme Chancellor decides to extend the operation, we can bring in personnel to handle those aspects. For now, let's concentrate on our mission: to create and stockpile the cloning cylinders we need to create more troops."

"Yes, sir," Roshton muttered. "You'll have your schematics in an hour, with the rest of the transports following at thirty-minute intervals."

"I'll look forward to seeing them, Commander," Doriana said. "Doriana out."

He broke the connection, lowering the holoprojector into his lap as he again looked out of the office. It was an eerie feeling, sitting alone in the middle of such a huge room. Rather like being the last living cell in a dead body, he thought.

Across by the area's control platform, a small motion caught his eye. A group of Cranscocs were wandering around, their footsteps seeming to stutter as they walked. Still beating out their silent music, he decided, perhaps humming along on auditory wavelengths humans couldn't hear.

Strange aliens. Strange technology. But apart from that, a very straightforward job. Lifting his holoprojector again, he punched in a new code.

The connection this time took considerably longer to make. Doriana forced himself to wait patiently, watching the panes of the distant skylight fading toward black.

And then, with a suddenness that somehow always startled him, the ghostly hologram image appeared. "Report," the hooded figure ordered quietly.

"The Spaarti Creations plant has been cleared, Lord Sidious," Doriana said. "The first Republic techs will be landing in an hour, with the rest of the techs, workers, and troops arriving during the night."

"How many troops will there be?"

Doriana hesitated. "I'm not sure," he admitted, bracing himself. Darth Sidious didn't like it when his people didn't have all the answers to his questions. "Palpatine gave that part of the planning to Commander Roshton, and he's been very secretive about his contingent's exact makeup. It can't be more than a thousand clone troopers, possibly as low as five hundred, with Roshton and a few other officers in command."

To his relief, Sidious merely nodded. "Roshton has ambitions of his own, and thinks he knows how to play the game," he said contemptuously. "No matter. Even a thousand troops will not be a problem. What of the owner and the Jedi?"

"They're not happy, but they've bowed to the inevitable," Doriana said. "The only problem may come if Torles decides to check with the Jedi Council directly to confirm the order. They weren't enthusiastic about the idea in the first place, as I told you, and if he catches Yoda or Windu at a bad moment, one of them might decide to unilaterally reverse the decision."

"Even if they so dared, all Torles can do at this point is make noise," Sidious assured him, a malicious edge to his voice. "No, all is going according to plan. You have done well."

"Thank you, my lord," Doriana said, feeling the warmth of relief and pride trickling through him. "Any new orders?"

"Not yet," Sidious said. "Continue as you are, and allow the plan to work itself out." He smiled sardonically. "Report again when things become interesting."

"I will, my lord," Doriana promised.

The hooded head nodded, and the image vanished.

Taking a deep breath, Doriana stood up, sliding the holoprojector back into its belt pouch. So the chance cube had been thrown, and the game was in motion. The next move would be the Republic's.

He paused in the office doorway, listening to the heavy silence and thinking, as he always did at moments like this, about the incredibly thin tightrope he had chosen to walk. Palpatine had no idea that his trusted aide and advisor was in fact the agent of a Dark Lord of the Sith, working in the shadows to destroy everything the Supreme Chancellor stood for. If Palpatine ever discovered the truth...

He shook his head firmly. No, that would never happen. Sidious was too powerful, and Doriana himself too clever, to ever allow such a useful relationship to be ruined.

He headed across the empty floor, his footsteps echoing from the high ceiling. Binalie would be waiting at the plant's main entrance for the incoming Republic force. The honored representative of Supreme Chancellor Palpatine should be waiting with him.

It's not fair," Corf grouched, throwing a small stone at a group of flutteries darting among a cluster of flowers at the crest of the hill. "How can they just come in and take over like this?"

"We're in the middle of a war," Torles reminded him. "Everyone has to make sacrifices."



"I'll bet you Palpatine isn't making any sacrifices," Corf said with a sniff, picking up another stone and heaving it after the first.

Torles reached out to the Force, and the stone stopped abruptly in midair. "I understand that you're angry, Corf," he reproved the boy, lowering the stone to the ground. "But that's no reason to take it out on innocent flutteries."

Corf hissed between his teeth. "I know," he conceded reluctantly, looking up into the cloudless sky. "It's just that—well, look; here comes another one."

Torles peered upward. In the distance a black speck had appeared, dropping from space toward them. "Look on the bright side," he suggested. "Maybe it's a transport coming to take them all away."

"Yeah. Right," Corf grunted, stooping and picking up another stone. Torles watched him warily, but the boy merely began fiddling with it. "Dad would have said something if they were about to clear out. Or at least he'd have started smiling again. Besides, it's only been a week, and that fancy-pants Doriana said they'd be here for four."

"Master Doriana," Torles corrected him automatically. "And you shouldn't always look on the negative side of things. Considering the progress they're making, they could very well decide to cut their time short."

"Why would they?" Corf countered. "If they're getting so much done, why quit?"

That was a good question, Torles had to admit. And if he could come up with a good answer, he might actually be able to argue Doriana onto precisely that path.

Think, Jedi, he admonished himself. After all, mediation had been his primary job for the past thirty years. Surely, he could come up with a way to hammer a compromise out of this situation.

And then, suddenly, he had it. Maybe. "Where's your father?" he asked. "In the plant," Corf said, frowning up at him. "What is it?"

"Maybe the right lever to use on Doriana," Torles said, pulling out his comlink.

"Master Doriana."

"I stand corrected," Torles said dryly as he keyed in Lord Binalle's frequency.

"So what's the plan?" Corf asked. "Come on, tell me."

"What's the possibility that has to concern Master Doriana the most?" Torles asked rhetorically. "Answer: that the Separatists will find out about this and move in to stop it."

"Okay," Corf agreed, frowning. "So?"

"So all we have to do is convince him that four weeks will be pushing his luck," Torles said, frowning in turn. The comlink seemed to be taking an unusually long time to connect. "Because if the Separatists do figure it out, Spaarti is lost to him forever. Dooku's people will blockade Cartao, and that'll be the end of it."

Corf made a face. "Yuck."

"Yuck, indeed," Torles agreed. "If, on the other hand, Doriana takes this in small bites, sneaking his people in for just a few days at a time, he may be able to keep the whole process going indefinitely."

"You mean he'd be taking over the plant once every month or so?" Corf asked doubtfully. "Boy, I don't think Dad'll go for that."

"He will if it comes to a choice between Doriana's annoyances and a Separatist blockade," Torles said, turning the comlink off and then on

again, the skin on the back of his neck starting to tingle. Something was very wrong here...

He caught his breath, twisting his head to look upward as he silently cursed his lack of attention. The black speck they'd seen earlier was much closer, dropping toward them like an impatient asteroid.

And at this distance, Torles could now see the ship's all-too-distinctive double-winged silhouette.

"What is that?" Corf asked, his voice tight.

"A Trade Federation C-9979 landing ship," Torles bit out, jabbing one last useless time at his comlink's controls.

"Oh, no," Corf breathed, fumbling at his belt for his own comlink. "We have to warn Dad!"

"We can't," Torles told him, shoving his comlink back into its pouch. "They've knocked out the system."

"Then we have to get over there," Corf said, turning back toward the house. "Come on."

"Wait a minute," Torles said, catching the boy's arm, his mind racing. By the time they made it back to the house and down the tunnel, the invasion would be well underway. What they needed was some way to send a message now to the people inside.

"What?" Corf demanded. "Come on."

"Quiet," Torles ordered him. "Let me think." Above them, the C-9979 settled into a high hover position directly over the plant, and perhaps twenty tiny craft erupted from its leading wing. STAPs, he recognized them: nimble flying platforms carrying a single battle droid each. They swept outward from the landing ship in ever-increasing spirals, searching for defenses or other threats that might interfere with a landing or troop deployment.

And three of them were at this very minute flying over the forbidden stretch of grassland between the Binalle estate and Spaarti Creations...

It was a long shot, he knew, in every sense of the word. But it was all he had. Pulling out his lightsaber, he ignited it and locked the activation stud, picking out the STAP that seemed to be drifting the closest to where he and Corf were standing. Judging the droid's speed and distance as best he could, he stretched out to the Force and hurled his lightsaber toward it.

The droid, its attention on the ground around the plant, probably never even saw it coming. The spinning weapon shot across its STAP, the brilliant green blade slicing through the power cell housing just above the footlocks. With a flat electronic exclamation of surprise, the droid and machine dropped out of the sky and thudded to the ground.

The other droids reacted instantly, two of the STAPs swinging around toward their downed comrade, metallic heads swiveling back and forth as they searched for the source of the attack. "Run," Torles ordered Corf as he called the lightsaber back toward him. "Back to the house and the safe room. We've done everything we can here."

"But what about Dad?" Corf asked anxiously, moving a couple of reluctant steps down the hill.

"I'll take one of the landspeeders down the tunnel as soon as you're safe," Torles told him. The droids had spotted him now, and the STAPs' twin blasters were starting to track. "Go on—I'll be right behind you."

A pair of blaster bolts shot past them, uncomfortably close. "All right,"



Corf said, finally turning and taking off. "But I'm going with you," he shouted back over his shoulder. "The landspeeders won't work without someone from the family in them."

The lightsaber made it back to Torles' hand about half a second before the droids finally found the range. But for a Jedi, half a second was more than enough. The lightsaber blurred in his grip, twisting like a hunting hawk as it intercepted the blaster bolts and sent them bouncing back again. A pair of volleys later, there were three ruined STAPs and droids lying crumpled in the forbidden zone.

Closing down his lightsaber, Torles turned and ran, following the boy now halfway to the mansion. He'd done all he could to warn those inside the plant. Now it was time to join them.

He could only hope he would be there ahead of the droids.

"I hope you realize just how incredible this is," Commander Roshton commented as he handed the datapad back to the tech. "We'd projected that the raw materials we'd stockpiled would last the full four weeks. In actual fact, at current production rates we're going to have to resupply after two."

"I'm not surprised," Doriana said. "Spaarti Creations already had something of a reputation for doing the impossible."

"It's an incredible resource, Lord Binalie," Roshton agreed, turning toward Binalie. "You should be very proud."

Binalie didn't answer. He'd been increasingly silent lately, Doriana had noted, as he watched his beloved manufacturing plant turning out rows and rows of cloning tanks.

"WE WANT SPAARTI CREATIONS," THE NEIMOIDIAN SAID. "YOU WILL

Roshton either hadn't noticed or didn't care. "I don't know if Master Doriana mentioned it, but these are a more advanced model of cloning tank than the design they used on Kamino," the commander went on, turning his head slowly as he surveyed the bustling assembly area. "That's the main problem with keeping yourselves isolated; you don't keep up with modern technological advances. These should be able to turn out clones in a tenth of the time the Kaminoans needed to do the job. We get a few million of these on-line, and the Separatists can kiss their precious droid armies good-bye."

He frowned suddenly. "What's going on with them?"

"Who?" Doriana asked, following the other's line of sight to the area's control platform. The five Cranscocs on duty were vibrating like a set of bad repulsorlifts, their hides flickering with rapid color changes beneath the translucent coatings.

"Something's wrong," Binalie declared, snapping out of his sulk. Brushing past Roshton, he sprinted to the platform, taking the stairs two at a time.

He was leaning over the nearest alien when Doriana and Roshton caught up with him, his eyes narrowed as he studied the alien's changing color pattern. Up close, Doriana could see that the alterations were more varied and subtle than he'd realized. "They're upset about something," Binalie muttered. "A violation of some taboo..."

"You can read that?" Roshton asked. "I didn't realize they could—"

"Shut up," Doriana cut him off. Roshton turned a glare toward him—

"The grassland," Binalie said abruptly. "Someone or something is on the south grassland strip."

"Is that all?" Roshton said, sounding disgusted. "Probably some stupid kid from the city."

"No," Binalie insisted. "Everyone in this part of Cartao knows better. It's either your people—"

He broke off, looking sharply at Doriana. "Or the Separatists," Doriana finished for him, grabbing for his comlink. "Commander: full alert."

"Ridiculous," Roshton insisted. But he had his comlink out and was tapping at the key. "How could they have—?"

"I'm not getting anything," Doriana said, trying another channel. "Commander?"

"They've been blocked," Roshton said, the skepticism abruptly gone from his voice.

"What do we do?" Binalie asked nervously, looking around as if he expected to see a droid army clawing its way up out of the drainage grilles.

"We prepare to meet the enemy," Roshton said, his voice icy calm. Drawing his blaster, he aimed it at the ceiling and squeezed the trigger.

Even amid the loud auditory mosaic of factory noises, the distinctive sizzle of a stun blast easily cut through the noise. Roshton fired three more times, paused, then fired twice. Doriana strained his ears. From the next chamber over, he heard the faint sound of an answering signal. "The alert's being passed," Roshton said, putting away his comlink but keeping his blaster in his hand. "Come on—my command center's in the next assembly area."

A clone trooper lieutenant and the senior master tech were waiting when the three of them arrived at the command center, the former

standing stiffly to attention, and the latter looking almost comical as he nervously shuffled his weight back and forth between his feet. "Report," Roshton ordered, glancing at the status schematic that showed troop disposition.

"One Trade Federation C-9979 currently hovering over the plant," the lieutenant replied. "Approximately twenty STAPs running air support; three have crashed to the south. One Trade Federation Lucrehulk-class control core ship has appeared over the horizon. No other vehicles currently in detection range."

"How bad?" Binalie murmured.

"Bad enough," Roshton told him. "A single C-9979 can carry eleven MTT large-transport vehicles, with a hundred twelve battle droids each, and a hundred fourteen AAT battle tanks. Plus, the core ship up there probably has another couple more C-9979s in reserve if they get impatient."

Binalie had actually gone pale. "You're saying there could be over three thousand battle droids out there? Plus all those tanks?"

"Actually, if you add in the AAT crews, we're talking more like five thousand droids," Doriana murmured.

"So five thousand droids," Binalie bit out. "And you have, what, nine hundred men?"

Roshton smiled tightly. "I have nine hundred clone troopers," he corrected. "There's a big difference. Lieutenant, do we have spotters in position?"

"All doors are being watched," the clone trooper confirmed. "Whenever they put down, we'll know it."



"Fortunately, there aren't many possibilities," Roshton murmured, looking at his status board again. "The east and west doors are the only ones with the kind of clearance outside that a C-9979 needs."

"Agreed," the lieutenant said. "The troops are currently layering at both of them."

"What does that mean, layering?" Binalie asked.

"They're forming successive defensive lines from those doors inward," Roshton told him. "What about the north and northwest entrances? We're not leaving them unprotected, are we?"

"Wait a minute," Binalie interrupted again. "Defensive lines inside the plant? You can't fight in here."

"Well, we sure can't fight outside," Roshton pointed out. "Not without air support."

"Then you're not fighting at all," Binalie said flatly. "The equipment in here is delicate and irreplaceable."

Roshton snorted. "You'd rather just turn your plant over to the Separatists?"

"If those are my only two options, yes," Binalie said, his voice icy. "Maybe you don't understand what this plant means to Cartao and the rest of the sector—"

"Just a minute," the lieutenant cut him off, his helmet cocking slightly to the side. "They've lifted the comlink blocking. Broadcasting a message on all public channels."

Roshton already had his comlink out. "—ublic forces," a typically oily Neimoidian voice came from the speaker. "You are surrounded and outnumbered. Surrender, or we will be forced to destroy you."

ALL STEP OUTSIDE THE WEST DOOR AND LAY DOWN YOUR WEAPONS—

"I've heard that before," Roshton countered, giving a set of hand signals to the lieutenant. The other nodded and turned away, and Dorian could hear the faint sound of his voice through his helmet as he gave rapid orders. "But I'll humor you. What do you want?"

"We want Spaarti Creations," the Neimoidian said. "You will all step outside the west door and lay down your weapons—"

Roshton switched off the comlink. "West door," he told the lieutenant. "Confirmed," the other replied. "The C-9979 is setting down in the cleared area between the forest and the plant. We're shifting troops to respond."

Roshton nodded. "Let's go."

Binalie caught his arm as he started to leave. "Commander, I won't let you fight in my plant," he warned. "If necessary, I'll open the doors to them myself."

"You do and you'll be executed for treason," Roshton growled, shaking off his hand.

Binalie turned to Dorian, his face twisted with frustration. "Dorian?"

"Lord Binalie is right, Commander," Dorian said. "Spaarti Creations is too valuable to risk damaging it."

Roshton turned furious eyes on him—"But at the same time, Lord Binalie, Commander Roshton cannot simply let his civilians fall into enemy hands," Dorian went on. "I'm afraid I don't see a clear answer here."

Binalie's lips compressed into a thin, bloodless line. "What if I take the

techs through the tunnel to my house?" he suggested. "Can you hold the droids off—outside—long enough for me to get them all clear?"

"We can try," Roshton said, studying his face a moment and then turning to the senior tech. "Get your people to Assembly Area Four for evacuation. Lieutenant, let's go."

The two of them headed across the floor toward the west door at a fast run. Dorian waited long enough to make sure Binalie and the senior tech were indeed making for Area Four, then set off after the soldiers.

It was, after all, only proper that he should at least stay long enough to watch such brave soldiers begin their last battle.

The "west door" was in fact more like a major vehicle hangar than a simple doorway, consisting of a large transfer room behind a pair of sliding doors big enough to handle anything a modern manufacturing plant could ever need. Dorian reached the transfer room to find that the huge doors had been opened a crack, with Roshton and the lieutenant peering through the gap. Throughout the transfer room hundreds of white-armored clone troopers were moving purposefully around, settling into positions near the doors and behind some of the heavy crate-moving vehicles parked along the walls, or setting up a semicircle of tripod-mounted laser cannon on the floor a dozen meters back from the doors. "What's happening?" he asked as he crossed to Roshton.

"They've landed," Roshton said, sounding distracted as he peered out the crack. He had donned a clone trooper comlink headset, Dorian noted; probably listening to a running status commentary from the rest of his officers. "Doing their little sensor scans to make sure the ground

is clear of mines."

"What's the plan?" Dorian asked, taking a cautious peek between the doors. Even set firmly on the ground, the landing ship loomed over them like an angry metal storm cloud.

"We stop them, of course," Roshton said shortly. "At the very least, we make them pay dearly for every square centimeter."

"What are you talking about?" Dorian asked, frowning. "Weren't you listening back there? You can't fight in here."

Roshton swiveled his head to look at him. "I thought you just said that to get Binalie off our backs."

"Absolutely not," Dorian said. "My position was exactly as stated. We can't allow the techs to fall into Separatist hands—they know too much about our technology. But neither can we allow the plant to be damaged."

"So what you're saying is that I should move out into the open?" Roshton demanded bluntly. "That I should stand there and watch my troops get slaughtered just to buy Binalie time to evac the techs?"

"I'm sorry," Dorian said in a low, sincere voice. "I know that puts you in an impossible position. But I'm afraid we have no choice."

"We blasted well do have a choice," Roshton snapped. "And if you think—" He paused. "What? All right, put him on."

"What is it?" Dorian asked.

"Your Jedi's arrived, along with Binalie's son," Roshton said briefly. "Master Torles? Yes, this is Roshton."



For perhaps half a minute he listened, his forehead wrinkled in concentration. Then, surprisingly, he smiled. "Understood," he said. "We'll give it a try. Lieutenant?"

"I'm on it, sir," the clone trooper said.

Roshton turned back to Dorian. "Maybe we do have a choice," he said. "Defense line, configure for inverse hailstorm; target on my command. And get these doors open."

With a ponderous rumble, the heavy doors began to slide slowly to the sides. "Time to get to cover, Dorian," Roshton said, gesturing to the side. "This way."

A few seconds later they were crouched behind a large cargo truck parked along the side wall. "What's going on?" Dorian asked, trying to keep his sudden misgivings out of his voice. This was suddenly not going the way he'd planned. "Won't this open us up to a full-scale assault?"

"It might," Roshton agreed. "Or it might let us come up with a different ending for this game."

That sounded distinctly ominous. "Is this what the Jedi said to do?" Dorian probed carefully.

"No, this part was my idea," Roshton said. "Master Torles simply reminded me of another of our objectives." He craned his neck. "There they go."

Dorian eased an eye around the truck's push plate. Outside, the C-9979's heavy clamshell deployment doors were swinging open, the foot ramp starting to slide down toward the ground. In the relative darkness behind the doors, he could see the slightly bulbous nose and blaster cannon of a MTT armored droid transport waiting in the landing pedestal. "Stand by," Roshton ordered calmly. "Target is starboard laser capacitor."

Dorian frowned; but before he could ask, the MTT gave a brief snort of cooling system ground vents and began to slide forward toward the ramp.

"Fire," Roshton said calmly.

And with a thunder of weaponry that echoed deafeningly through the huge room, the clone troopers opened fire.

Dorian squinted into the glare as the hundreds of energy weapons focused their fury on the thick armor behind the MTT's left-most blaster cannon ball turret, wincing at the noise and the waves of heat that rolled over him. The MTT's armor was incredibly thick, he knew, but the transport's designers could never have anticipated a situation where so much firepower would be focused on such a small spot. The sun-bright glare around the power capacitor began to diffuse outward as the case-hardened metal alloy vaporized into superheated plasma—

And barely two seconds into the assault, the Republic weapons burned through the armor to the high-energy capacitor behind it.

The entire left front of the MTT vanished in a gigantic fireball that withered its way upward to billow across the leading edge of the C-9979's forward wing. A series of smaller blasts erupted from behind the first as secondary systems went up in a chain reaction. A few seconds later, with an earsplitting scream, the repulorlifts disintegrated, and the blackened shell that had once been a fully loaded MTT collapsed onto the ramp.

Completely blocking the vehicles waiting behind it.

"That's it!" Roshton shouted over the pandemonium, a savage grin

on his face. "All units withdraw!" He grabbed Dorian's arm. "Come on, Dorian."

They didn't stop running until they were two assembly areas into the plant and the noise outside had faded to a dull roar. "Clever," Dorian said, breathing hard as Roshton slowed them down to a fast jog. "You block the exit ramp, and they're stymied until they can clear out the wreckage. But what exactly did it gain you?"

"Options, of course," Roshton told him, glancing back over his shoulder. Dorian looked, too, to see the clone troopers following in an orderly retreat. "Before we did that, there would have been no way to retreat without bringing the battle into the plant, which you had forbidden us to do. We would have had to stand and die."

He gestured ahead of them with his blaster. "Now, we should have time to get through that tunnel of Binalie's and go to ground."

Dorian felt his lip twist. Nine hundred clone troopers, ready and waiting to harass the Separatist army. This was not how it was supposed to have gone. "So what exactly did Torles tell you?"

Roshton threw him a smile. "You'll see. Come on, and save your breath for running."

They stood on the hill at the edge of the Binalie estate: Torles, Binalie himself, Dorian, and Commander Roshton, the latter now disguised in civilian clothing. "So that's it, is it?" Binalie asked.

"For now, yes," Torles told him, gazing across the grassy strip that lay between them and Spaarti Creations as the pinks and yellows of sunset began to fade from the western sky.

And the shadows from the smoldering hulks of half a dozen AAT battle tanks stretched across the forbidden grassland. "My compliments to your gunners," he added.

"It wasn't hard," Roshton said grimly. "Standard Trade Federation attack procedure always includes throwing a cordon around the target zone. All we had to do was set our ambush and make sure we dropped the ones in the place that would irritate the Cranscocs the most."

"Yes," Torles murmured, feeling a twinge of guilt. It had been his idea, and it had been necessary. But he still didn't much like the fact that he'd deliberately caused distress and discomfort to sentient beings. Especially sentient beings who had nothing to do with the chaos now swirling around them.

"I just hope it works," Dorian murmured.

"It will," Torles assured him. "The twillers aren't even going to be able to relax until those hulks are removed, let alone retool the plant for anything the Separatists want to build in there."

Roshton grunted. "Let's hope they don't figure it out until our reinforcements get here," he said. "Then we'll see how good they are."

"As long as you don't destroy the plant in the process," Binalie warned.

"We'll do what we can," Roshton promised. "But that's up to the Separatists now."

Torles felt his throat tighten, the fading light in the sky mirroring his own darkening mood. Because even if Spaarti survived, the thing he'd feared for so long had already happened.

The war had come to Cartao. ☐

To Be Continued...

WHERE'S THE BATHROOM ON THE MILLENNIUM FALCON?

STAR WARS INSIDER #45

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YEAR OF THE CLONE

HASBRO DELIVERS AN ARMY OF CLONE WARS TOYS IN 2003

BY ANDY@HASBRO

This past February marked the 100th annual International Toy Fair in New York City, where Hasbro unveiled much of its 2003 line. Since the Toy Fair event is closed to the public, we held a special event on March 12 for key collector magazines and websites. Presented at our Rhode Island offices, this event gave us a fantastic opportunity to speak face-to-face with a few of our most dedicated fans and to answer a slew of questions, the most popular of which appear below, along with the answers.

The event also allowed us to showcase a few items that we had not revealed at Toy Fair, a thank-you for the folks who traveled to Rhode Island. Because 2003 is not a movie-release year, our focus returns to giving collectors everything they want: detail, authenticity, enhanced articulation, and loads of tertiary characters. Throughout the year, Hasbro will introduce more than forty new basic figures, featuring characters such as a new *Return of the Jedi* Luke Skywalker, Jedi Master Coleman Trebor, Techno Union Foreman Wat Tambor, and not one but two of the long-requested Imperial dignitaries.

Hasbro's new Scene Packs debut in the fall of 2003 with two distinct versions of both the Jedi Council Chamber and the Geonosian War Chamber from Episode II. Each set will feature three exclusive figures (at least two of which have never been offered before in 3-3/4" scale) and environment pieces to help recreate the scene.

Hasbro also plans to continue with other popular collector assortments such as 12-inch figures, Action Fleet vehicles, and the emerging Unleashed figures. Introduced in 2002, the Unleashed figures are more like statuettes than articulated action figures, artistic interpretations of a character's essence. Revealed here for the

first time anywhere is the Unleashed Boba Fett, battling to escape the clutches of the Sarlacc from *Return of the Jedi*.

The really big news for *Star Wars* involves the next chapter in the saga—the Clone Wars. The Battle of Geonosis marked the start of the conflict, but believe Master Yoda—the war has only just begun. Bridging the gap between Episode II and III, *Clone Wars* see the Jedi

struggling to protect the Republic from the aggressions of Count Dooku and the Separatists. This epic event unfolds on many levels and through many different mediums, including novels, comic books, video games, and even a new series of animated shorts on the Cartoon Network.

Hasbro too will contribute to the event with realistically styled, highly detailed action figures and vehicles. Coming in the fall of 2003, Hasbro's *Clone Wars* toy line will feature familiar heroes like Yoda and Anakin, as well as new characters such as the bounty hunter Durge and the mysterious Asajj Ventress. The look and design of the characters capture a galaxy at war, with gear and articulation that are ready for battle.

Clone Wars will also feature massive battles between the Republic's clone army and the Separatist's battle droids. To help you build your own forces, Hasbro introduces a new assortment of Multipacks this fall, featuring three-packs of droids, clone troopers, and Jedi.

And what would a *Star Wars* battle be without vehicles? Hasbro is developing a new line of vehicles introduced in *Attack of the Clones*, including the Hailfire Droid, Geonosian Fighter, and the Republic

Hasbro's Unleashed line continues through 2003 with (CLOCKWISE FROM LEFT) Slave Leia, Obi-Wan Kenobi, Boba Fett's Sarlacc Escape, Darth Sidious, and Luke Skywalker.





Durga [UPPER RIGHT] joins Anakin, Obi-Wan, and Yoda in the Clone Wars 3-3/4" figure lineup.

Gunship. Perhaps the coolest of the Clone Wars vehicles is one introduced in the Hasbro toy line. Frustrated by the limitations of the standard-issue Jedi starfighter, Anakin overhauls one into his own specialized craft with increased speed and firepower. Anakin's starfighter will join the line toward the end of the year.

Between the Clone Wars items and the movie-authentic line, 2003 is shaping up to be an exciting year for Star Wars fans. 🌌

For more information about any of Hasbro's lines of Star Wars products, visit starwars.hasbro.com.



The Republic Gunship, Hailfire Droid, and Geonosian Fighter are just three of the vehicles coming in 2003.



[ABOVE] Clone troopers and [BELOW] battle droids each star in their own three-pack. [RIGHT] The ARC Trooper.



TOY TALK

I'm having a hard time finding new figures at my local store. Do you have something against me?

Hasbro puts at least a year's worth of effort and pride into every item we make. We also think every fan who wants a figure should be able to get one (or two). Contrary to popular belief, Hasbro does not send toys directly to individual stores.

Here's how it works: We present our product line to our retail partners, and they decide which items to carry in their stores. They're responsible for ordering the items, which are shipped to their warehouses. It is then up to the retailer to decide when, how, and how many of each item to ship out to their individual stores. The retailers do their best to stock the shelves, and in time, hopefully, you'll find every item you're seeking.

I've seen that the new Hoth Han Solo figure comes in two different styles, one with a blue coat and one with a brown coat. Which is correct?

Actually, they both are. Hasbro works closely with Lucasfilm to ensure the highest level of detail and authenticity on every item. In researching this scene, we discovered that references for each version exist. In most of the movie footage, the coat appears blue. In several scenes, however, and in most of the static reference photography, the coat is brown. Since the original Kenner figure featured a blue coat, a lot of us who grew up with that toy are permanently biased toward the blue version. Since a case could be made for either, we decided to make both and let you choose.

How does Hasbro select the candidates for the Fans' Choice Polls? Do the fans really choose who wins?

We initiated the Fans' Choice Polls to give loyal fans a voice in our product lineup. Most of the candidates are characters that fans have requested through either Internet postings or in-person at conventions. A few others have been personal favorites of people on the team, and the polls helped us see whether fans really wanted that character also. And yes, unquestionably, fans do choose who wins. We had some technical issues with the first two polls, including a few people who took advantage of the process and stuffed the ballot box. We were able to identify and throw out the invalid votes. In the end, the figures that the most fans truly wanted won.

Several times, the fans were passionate about more than one of the characters that we ended up making multiple figures. The last poll came down to just a handful of votes between Captain Antilles and General Dodonna; clearly, fans wanted to see both made, so we are happy to oblige and are making both. Ultimately, we hope fans vote for the character they most want to see as a figure, because that's the only way to ensure their voice is heard and that we can make the most fans happy.

WE'RE NOT PLAYING AROUND

If you have a question about any of Hasbro's lines of Star Wars products that you can't find the answer to, e-mail it to toybox@paizo.com or send it to Star Wars Insider, 3245 146th Place SE, Suite 110, Bellevue, WA 98007. Attn: Toy Box.

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CLONE TROOPERS OF EPISODE II

BY ROB COLEMAN
FILM ANIMATION DIRECTOR

Obi-Wan Kenobi's tour of Tipoca City introduced him to the massive clone army created from genetic material provided by the bounty hunter Jango Fett. Mystery surrounded the creation of the clone troopers when Kaminoan Prime Minister Lama Su informed Obi-Wan that the army was originally commissioned ten years earlier by Jedi Master Sifo-Dyas. "Clones can think creatively," the Prime Minister assured the Jedi Knight. "You'll find that they are immensely superior to droids. You'll find they are totally obedient, taking any order without question."

The computer-generated troopers of *Attack of the Clones* were much like the clones of Kamino, although ultimately—and much to the animators' surprise—not always as obedient as the clones they portrayed.

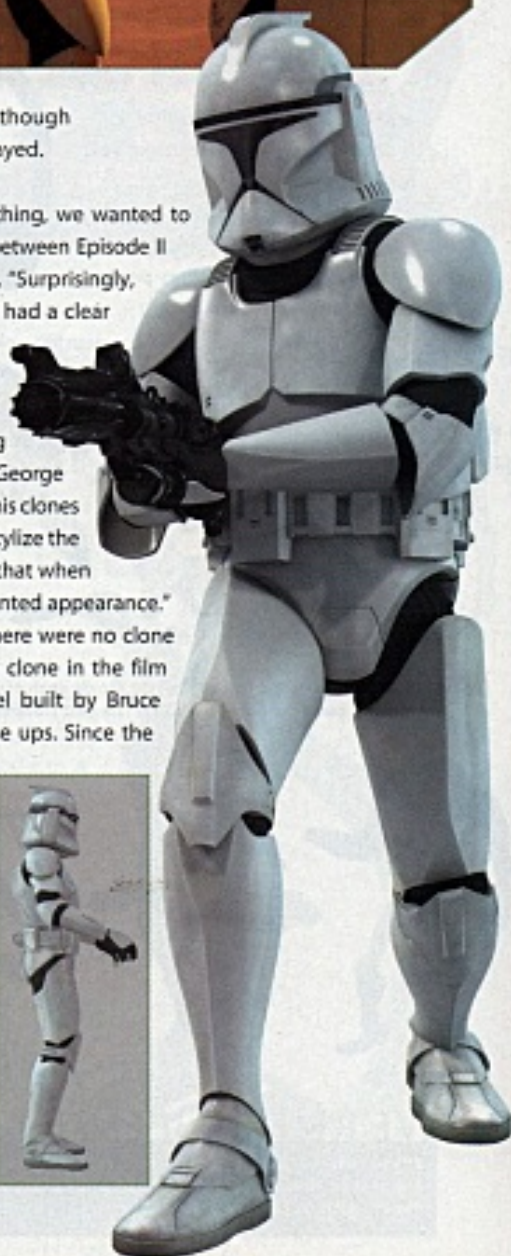
DADDY'S BOYS

Jango Fett may have been their genetic father, but to understand the clones, we started our analysis of their movements by studying their origins in the classic *Star Wars* trilogy. A constant challenge of working on the prequels is animating characters that have already been established in previous films that occur chronologically later in the story. By examining every shot of the stormtroopers from *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi*, we had a good understanding of how the clones stood, marched, and fought.

"Like anything in visual effects, you need to study reference instead of just making assumptions," says motion-capture supervisor Jeff Light. Since the first shot of the clone

troopers in *Attack of the Clones* was of them marching, we wanted to ensure that we helped build that thematic bridge between Episode II and Episode IV—their actions had to be just right. "Surprisingly, there was really only one shot in *A New Hope* that had a clear shot of the stormtroopers marching," says Light. "It revealed that they kept their left hands down at their sides by their blasters while they marched." That original shot of the stormtroopers striding through the hallway of the Death Star was shown to George Lucas to make sure that this was what he wanted for his clones in the new movie. "He approved it but asked us to stylize the motion a bit," says Light. "He wanted to make sure that when we first see the clones that they have a very regimented appearance."

From a technical point of view, we knew that there were no clone trooper costumes constructed for the film—every clone in the film would be computer generated. The digital model built by Bruce Holcomb would have to hold up in sustained close ups. Since the



clones were human, it was an easy decision to handle their movements through the extensive use of **motion capture**.

AREN'T YOU A LITTLE SHORT FOR A CLONE TROOPER?

Finding the right people at ILM to perform the clones' actions turned out to be an interesting undertaking. "The actions that we were going to need from the performers involved martial arts," says Light, "so the logical choice would have been to find actors with martial arts training. The problem is that often, a person with this background will give you the exact routine that they had learned in their training, instead of improvising what it was like to be a Jedi or a clone trooper."

In the auditions, Light asked the volunteers to recreate Obi-Wan's situation from *The Phantom Menace* of running up to an invisible force field and then stopping at the last instant

Motion capture, or mocap, refers to the process to collecting the movements of a human or animal. An actor wearing a specially designed suit, usually blue with a number of small balls attached to it, performs surrounded by cameras. The cameras "see" the balls, and through some pretty amazing software calculations, the visual effects team can track the movement of many of the bodies' joints through that space. An actor jumps on the stage, and the data is used to make a digital clone trooper jump exactly the same way inside a computer-generated scene.

to keep from being fried. He also asked them to make a stealthy walk through the room as if they were going to be fired upon at any moment, and finally he gave them an opportunity to demonstrate any martial arts moves that they wanted to. "The range of actions that they were asked to perform gave us an idea of

the actor's ability to take direction, move like the character, and show their agility and unique skill set," says Light. "Personally, I was mostly interested to see how well the actor took direction, because I knew that George always had something very specific in mind and that we would be trying to obtain a particular timing and attitude for the character."

SEND IN THE CLONES

Directing motion capture is a combination of three already-challenging tasks: directing an actor for film, directing an animator, and directing a puppeteer. You are asking someone to perform specific actions that are timed with a stopwatch. In your mind, you must imagine what this performance will look like when it's applied to the computer-generated character in the context of the scene. Much like working on a blue-screen stage, the actor has precious little to react to. Light recalls supervising the clone performances: "They must imagine that they are on a battlefield with explosions going off left and right, or that they are part of an immense army. Often we will have others on-stage with them that are not being [motion-captured], just so they have someone to react to."

The animatics team at Skywalker Ranch worked closely with Lucas to construct the vast Clone War sequences for the film. Since no live-action scenes of clones running or fighting existed from the Sydney, Australia shoot, all of the clone work had to be created with computer "stand-in" models. Lucas reviewed and approved each of the animatic



CLONE FOR A DAY

Animation lead Paul Kavanagh supervised the shots in which clone troopers were riding in or jumping out of transports in the clone battle. One particular shot when the clones first arrive in the arena involved a number of clones jumping out, ready for battle. After studying the animatics, Kavanagh and Jeff Light knew they required some fairly specific actions from each character. Kavanagh felt that if Light would put on the mocap suit and be all of the clones in the transport, he could get what he needed. "Being the ham that I am," chuckles Light, "I agreed."

The tricky part of the motion-capture shoot was remembering each action and its placement, since the shots would eventually be all layered together, and they didn't want the clones "bumping into themselves." The other important aspect to the shot was the gravity imposed on the clones as their ship came in for a landing. To get the action right, they imagined what it feels like to stand on a bus that's coming to a stop. The leaning and shifting of weight helped sell that action. "Paul directed the actions," reports Light, "but I was still concerned that play-acting the landing might not look right. A few days later, Paul showed me the shot, and we both couldn't believe how well it all came together. It's one of my favorite shots in the movie."

versions that formed the blueprint for the final animation. Decisions about camera angles and the clone trooper actions were assembled in these rough computer-generated scenes. Once at ILM, each shot in the animatic was broken down into what actions were required. Sometimes it was a specific movement for one "hero" shot; other times the assignment was to fill up the frame with a general type of behavior—like clones running.



[ABOVE AND RIGHT] James Tooley in the Mocap suit and Jeff Light directing.

[BELOW] From left to right, Kevin Wooley, Seth Rosenthal, Jeff Light, and Mike Saunders.



A hero shot of a clone trooper backing up, firing his blaster, and sitting on the edge of a Jedi gunship would need careful planning and measurements. Before the motion-capture session could take place, we needed to know how many seconds the action should take, the height of the platform, and the difference in the height of the actor from the height of the computer-generated character since they would have to be scaled up or down depending on the disparity.

If the actions of many soldiers needed to be similar, an extensive list of variations on an



action would be compiled. Sometimes the team might spend an entire day having technical animation supervisor James Tooley, who performed the battle droid, just firing while walking, jogging, running, or aiming at ships that were whizzing by, landing, or taking off. To synchronize these motions with the other digital elements, admits Light, "You needed a calculator to work out the mathematical combinations sometimes."

CLONING THE DATA

A common misconception about motion capture is that, after you get the data, there is a straightforward mapping from actor to computer-generated character. The process of "fitting the data" to the character can be laborious and requires a generous amount of creative interpretation or reanimation. The motion capture crew took the "cloud of points"—dots floating in space that represent the positions of the actors' joints—and converted them into a computer-generated model. This allows them to move the character much as a puppeteer moves a marionette's arm.

On *Attack of the Clones*, three artists—Neil Lim Sang, David Weatherly and Kevin Wooley—worked to fit the data to the computer-generated characters. Not only did they have to deal with mismatching of proportions, but also they frequently had to turn actions into **cycles**, blend them between multiple takes, and create transitions to link different pieces of animation.

ances fit into which others took real organization.

After all of the pieces of a sequence were ready, they went to one of the animation leads to incorporate it into the final scene. Lead animator Sylvia Wong dealt with most of the clone trooper mocap performances; her job was like working on an enormous jigsaw puzzle. "After the [motion-capture] sessions," she says, "We looked at the takes and picked the ones to be printed. The data was cleaned and converted to **Softimage** files by the mocap department."

All of the prepped motion files were carefully catalogued in a database that all of the artists could access. Once a selection was chosen for a shot, it was Wong's decision whether it required animation on top of the motion capture. At the very least, all of the clones needed finger animation, since the motion capture setup tracked the hand with only one marker. Animator Maia Kayser adds, "Some of the clone troopers required more key-frame animation than others; it was a matter of keeping the motion captured characters alive by

Softimage is a modeling, animation, and lighting software package that keeps track of the three-dimensional position of every joint in a computer model's body for every frame of the action. **Maya** is a complete 3D animation package used by studios creating digital content for feature films and video games.

reography rules written in **Maya**, the technical directors could control the direction, speed, number, and cycle type for each of the digital clones. They also added in the particle effects that would be triggered by the mocap—blaster fire, dust, and footprints. Working with the compositing team, they were able to accurately generate blends between the live-action elements and the digital clone animation.

The clone troopers required a huge team effort from all of the departments at ILM. Even with the thorough planning some shots proved difficult. One particular shot of Padmé talking to a clone trooper, after they have fallen out onto the Geonosian sand dunes, sums up the experience well. "Even though we had multiple mocap sessions, we couldn't time the mocap exactly to match her performance with



The motion data can also be converted into **cycles**—actions that repeat themselves—by using software Light designed to interpolate the raw data into realistic, repeating actions.

The shot in which clones lined up to get their helmets from a revolving conveyor belt required many different pieces of motion capture: walking up and waiting in line from different directions, inching forward in line, picking up a helmet and walking away, directing the flow of traffic, conversing, and so on. The motion-capture team created variations for each of these actions so that they didn't look rubber-stamped. Sure, these soldiers were clones, but we didn't want the audience to sense that we were just using the same actions over and over. Apart from all the other challenges, just the logistics of matching actions and documenting which perform-

making them look like they were truly a part of their environment." Even the best planning on the motion capture stage couldn't handle every situation for the clones, so animation was used to change something as simple as the direction a clone was looking. Animation also handled the much more extreme stunt actions that would have been impossible for someone in a motion-capture suit to perform.

CLONE TOGETHER

The main challenge of working with the clones was the vast number of them in the majority of the shots. Careful direction in the motion capture sessions ensured that the actions would look right, but the placement of the troops would fall to the technical directors. Using cho-

the specific action and timing George had in mind," admits Sylvia Wong. "I ended up taking two separate performances and blended them together. I reanimated parts of it to hit the marks that George wanted. I shifted gestures from one part of the mocap to the other and added two steps where in the original mocap the actor was standing still. In the end, the problem of perspective and scale remained."

Computer animation can be frustrating business when the motion data doesn't always behave the way you think it should, and a clone might seem to have a mind of his own sometimes. Eventually, however, by pushing and pulling the data through motion capture and animation—and ultimately by cheating the scale—a digital clone interacted with a live actress. 🌱



REPUBLIC HOLONET NEWS



WAR ON JABIIM "INEVITABLE"

JELWICK, HANDOOINE—Despite last-hour negotiations spearheaded by the Alderaan Diplomatic Corps, Republic officials have described a war on Jabiim as "inevitable." A sparsely inhabited planet in the neighboring Handooine system has become a Republic staging area for a military engagement likely to start within the standard month.

"We have attempted a diplomatic solution, but the natives of Jabiim do not seem open to peaceful alternatives," Vice Chair Mas Amedda said during an abbreviated Senate session this morning. Citing issues of security, Amedda refused further comment on what he described as a "still-fluid situation." Supreme Chancellor Palpatine was unavailable for comment.



Jabiim has become a political and military hotspot since the majority government chose to side with the Separatists. Jabiimite Spokesbeing Alto Stratus has rebuffed entreaties from the Republic government, despite a vocal loyalist contingent in the Jabiim Congress.

"The Republic is not to be trusted," said Stratus, repeating his often-heard rhetoric in the Caucus Chambers. "They make noises

about peaceful resolutions, but only once their army is amassed a short hyperspace jump away. We can feel the weight of those soldiers and their weapons behind every creaky promise the Republic chooses to insult us with."

Republic intelligence reports reveal that Separatists have been supplying the Jabiim ruling government with provisions, weapons, and credits to destroy



Senator Ryloth
ORN FREE TAA

the arrival of the Dominance and its troops, an entire corps awaits deployment to Jabiim. Given the inhospitable climate, much of the vehicular support of the Jabiim initiative consists of walker vehicles. Hundreds of AT-XTs, AT-TEs, and AT-AT walkers are being carefully prepared and maintained for deployment at a moment's notice.

The Jedi Council has not announced which generals will be assigned to the campaign.

Full Story >>

the vocal loyalists. Republic initiatives have focused on the extradition of the loyalists and the mineral resources that many of them own.

"We cannot let these assets fall into the hands of the enemy," said Senator Orn Free Taa (Ryloth). "Stratus, this silver-tongued holocam-favorite, would have us believe it's the will of his people to secede, but he's being played by the Separatists to grab more ore to build their forces. Jabiim has made its choice, but it's a wrong choice, and we will stop at nothing to correct it."

The Jabiim campaign will not be easy, for the world is perpetually deluged by storms that will complicate any surface-based initiatives. The world experiences less than five days per standard year without precipitation, and the muddy surfaces are unstable and constantly shifting. Visibility for infantry units would be hampered, and air support is nearly impossible due to electrically charged atmospheric disturbances.

"A war on Jabiim would be a dirty war in which our forces would have to battle with the elements as well as the droid armies of the Confederacy," Senator Bail Organa (Alderaan) told reporters. "There will be Republic casualties, I'm afraid, and it is my fervent hope that such a costly campaign can be avoided."

On Handooine, the amassed fighting forces wait patiently for the order to strike. With



Senator Alderaan
BAIL ORGANA

FREEDOM'S SONS LIBERATE BECHEST

CARRIA FACILITIES DEEMED FIT FOR CLONE TRAINING

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CIS SHADOWFEED

"SHEDDING LIGHT ON THEIR LIES"

Kuati-Neimoidian Arms Race Escalates

KOTO-SI, NEIMOIDIA—Long-range scanning confirmed that the Republic has increased deployment of defense forces along the outer borders of Kuati space, increasing the number of combat starships holding position between Kuat and Neimoidia.

Less than six parsecs separate Neimoidia and Kuat. Forecasters predict that a decisive push to end the war would result in a heated battle between the two ship-producing systems. "Whenever a campaign to capture Coruscant happens—and it will happen—there will be a need to silence Kuat first," said a Trade Federation official who asked not to be identified. "Until then, it's a dejarik game, with each player piling powerful pieces on their side of the board."

The Republic has deployed twenty-four Acclamator-class warships along the outer borders of the Kuat system, in response to the Confederacy staging of a dozen Trade Federation battleships around Balmorra.

Balmorra lies between Kuat and Neimoidia. When Balmorra seceded from the Republic, Kuat abandoned its assets on the factory world, allowing the Techno Union to claim its



production plants. Although this was a boon to Confederacy intelligence, the capital assets seized have little tactical value in a war between the two systems.

"Kuat left behind mostly ground-based walkers and heavy vehicles, which would be of little use in what will definitely be a space-based battle. Unlike other worlds, holding Kuat's ground is largely meaningless. It's holding the shipyards that matter," said military analyst Dasken Hobiv.

Orbital screens have been erected around Kuat's most guarded shipyards to dissuade long-range intelligence gathering. Similar sensor-baffling impediments have been erected around the space-based Neimoidian shipyards, while the distance from Republic frontlines have helped insulate Confederacy ship-producing facilities on Foerest and Sluis Van.

Kuat has attempted to infiltrate Neimoidia with modified worker droids equipped with

concealed spyware. "Our use of automated workers and subintelligent insectoid drones has prevented the thieving Kuati from stealing any of our secrets," said Techno Union Foreman Wat Tambor of the highly publicized capture of fifteen spy-droids last week.

An unoccupied expanse between both systems has been extensively littered with automated explosive and laser-firing mines. This has effectively shut down a segment of the Hydian Way, forcing most Core-bound traffic to use the Corellian Run instead.

FURTHER READING

To find out more about the Battle of Jabim, pick up *Star Wars: Republic #55* from Dark Horse Comics, which begins a four-part story arc entitled "The Battle of Jabim."

Republic Stifles Non-Military Cloning Research

CORUSCANT NODE—The Republic Senate passed Decree E49D139.41 yesterday, which effectively prohibits all non-military cloning activity throughout its member worlds. Crafted in an effort to maintain military superiority and to prevent cloning assets from falling into Confederacy hands, the shortsighted law impacts the economy and society of several Republic planets. One world hit particularly hard is Khomm, a Deep Core planet that relies on cloning science for its populace to procreate. Scattered reports from Separatist intelligence indicate therapeutic cloning centers on Lur, Columbus, and Arkania have ceased operation. This stands as yet another example of Republic bureaucracy trampling the freedoms of its citizenry. [Full Story>>](#)



A KHAMMITE BEING

HERO'S JOURNEY

THE STAR WARS ROLEPLAYING GAME HERO'S GUIDE OFFERS NEW OPPORTUNITIES

BY GARY M. SARLI

The *Star Wars Roleplaying Game* from Wizards of the Coast puts you in a galaxy far, far away as a noble Jedi, a tireless bounty hunter, a wily smuggler, or whatever you can imagine. *Hero's Guide* gives you even more ways to customize your character. In addition to 26 prestige classes and over 100 feats, it includes specialized equipment, new Force traditions, expanded combat rules, and new rules for managing your character's relationship with the galaxy's different factions.

HERO BUILDING

Hero's Guide opens new avenues for virtually any character, providing more than 50 new feats available to all. A gunman famous for his quick-drawing skills could choose Blasterslinger to gain an edge at the begin-

ning of a fight or Ranged Disarm to quickly end one. A gambler could select Card Shark to improve his sabaac game or Extra Lucky to keep a winning streak going. A vibroblade duelist might choose Off-Hand Parry, Agile Riposte, or Weapon Specialization to improve her defensive capabilities, threaten counterattacks, or hit with deadly precision.

There are also several new options for highly specialized characters. Do you prefer unarmed combat? Take a look at the six new martial arts styles. Each has three unique feats to represent different degrees of mastery as well as a detailed description of its history and techniques. You can choose from Echani (mastered by the Imperial Royal Guard), K'tara (used extensively by Rebel Special Forces), K'thri (a lightning-fast style popular in competitions), Stava (the Noghri fighting style named for a native predator), Teräs Käsi (a rare but deadly fighting form), and Wruushi (a Wookiee fighting style that capitalizes on their natural strength). Any *Star Wars* fan can appreciate the intricate details of each art, as they have been largely fleshed out for the first time in *Hero's Guide*. One new prestige class, the martial arts master, can even improvise new techniques that combine the effects of multiple martial arts styles.

Force users aren't left out in the cold either. Five new Force techniques allow them to stretch the powers they already have to new limits, while



cover illustration by Jon Van Fleet

eight new Force feats further expand their options. Lightsaber aficionados will also find complete descriptions and a specialized feat for each of the seven lightsaber fighting forms (introduced in *The Star Wars: Episode II Attack of the Clones Visual Dictionary* and expanded in "Fight Saber," *Star Wars Insider* #62 by David West Reynolds): Shii-Cho (Form I), Makashi (Form II), Soresu (Form III), Ataru (Form IV), Shien (Form V), Nimban (Form VI), and Juyo (Form VII). The subtle intricacies of lightsaber duels can now be better represented by the interaction of each style.



illustration by Scott Fisher

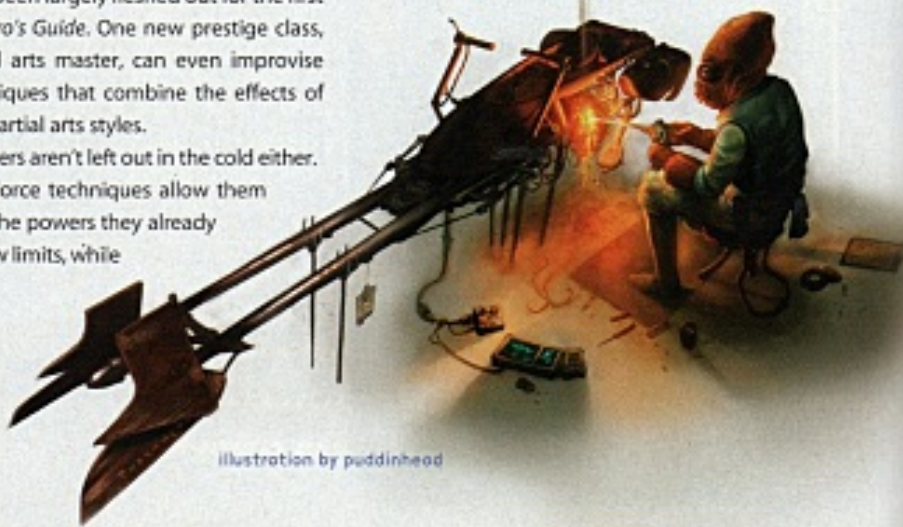


illustration by puddinhead



Illustration by Scott Fisher

And it's more than just Jedi and Sith: Three wholly new Force traditions are included, each with an extensive background, philosophy, and training methods in addition to their own unique feats and prestige classes (Baran Do sage, Matukai adept, and Zeison Sha warrior). If these traditions don't quite fit your ideal Force-using examples, there are guidelines on designing your own.

Hero's Guide features several other prestige classes whose names imply their main function: chief engineer, infiltrator, loyal protector, master duelist, priest, and treasure hunter. Also, two prestige classes that appeared in *Star Wars Gamer* magazine were included in the *Hero's Guide*. The sharpshooter ("Special Ops: The Sharpshooter," *Star Wars Gamer* #10) remains largely unchanged, while the outlaw slicer ("Special Ops: The Slicer," *Star Wars Gamer* #5) has been reworked to make it compatible with the revised rules.

A new character-building option included for the first time in a *Star Wars Roleplaying Game* supplement is the character archetype, of which there are eleven. The demagogue, Imperial officer, information broker, Jedi wanderer, outlaw tech, prowler, Rebel officer, scrounger, shipjacker, spirit adept, and urban adept are each composed of a mix of existing classes. Each has three optional alternate class abilities to best fit the archetype's unique role. Gamemasters will also find these archetypes to be very useful in quickly creating nonplayer characters to populate the game universe.

Finally, *Hero's Guide* provides new options for droids, including seven droid-specific feats such as Martial Programming (the droid equivalent of Martial Arts) and Persistent

Programming (allowing a droid's personality to survive a memory wipe). Droids can also choose to pursue two new prestige classes, the berserker droid and the espionage droid, enabling them to become more than the sum of their parts. And if you've overlooked droids for your game before, there is a section discussing the creative and invaluable roles that even the most basic droid can play in a group.

CHOOSING SIDES

Factions are a new way to capture the feel of the constant and pervasive struggles that characterize the *Star Wars* universe. They are large organizations—ranging in size from a few hundred members to a galaxy-spanning constituency—each with its own objectives, allies, and opponents. The Rebel Alliance, the Galactic Empire, and the Hutt Criminal Syndicate are just a few of the eighteen factions outlined in *Hero's Guide*. A character's relationship with each faction is measured by a sympathy score that increases as you work with the faction and decreases as you oppose or ignore it. Sympathy enhances your character's overall reputation, allowing different groups to react to you in different ways.

Characters who choose to join a faction gain limited access to a total of 21 faction feats and 12 faction prestige classes unique to these organizations. For example, a member of the Bothan Spynet can join the master spy prestige class, a Bounty Hunter's Guild member can take the Contract Hunter feat to find bounties that aren't open to the public, and a Sienar Fleet Systems engineer can build mastercraft starships that push the limits of technology. Be warned, though, that while factions are eager to gain new members, it's not always easy to leave them behind.

TOOLS & TRICKS


Several of the prestige classes, factions, and new Force traditions have specific equipment provided.

For example, a sharpshooter will probably want a targeting scope, and several new rules for computers and communications technology will be of great interest to outlaw slicers. The Zeison Sha warriors are known for their thrown discblades, imbued with the Force and the ability to return to their hands after an attack.

Not all equipment is carried, however. Complete rules for cybernetic replacements (such as Luke's mechanical hand) and enhancements (such as Lobot's Biotech Borg Construct) are included, allowing characters to compensate for disabling injuries or even to exceed their natural capabilities.

How are you going to pay for all these new toys? *Hero's Guide* covers this as well, providing complete rules for getting loans (both from legitimate institutions and from less reputable loan sharks) as well as covering the consequences of not making your payments on time. There are even guidelines for figuring money for high-level characters, allowing you to create a more experienced hero (or villain) with access to the right amount of cash and gear.

Finally, there are plenty of new combat options allowing heroes to get the most out of their abilities. Need to make a difficult shot? Try aiming. Want to get the most out of an E-Web? Use suppression fire to keep your opponents at bay. Want new ways to use existing skills and feats? You'll find dozens of options for everything from Computer Use to Move Object.

Hero's Guide is a 160-page hardcover sourcebook for the *Star Wars Roleplaying Game* available in June 2003. It's not just for gamers; anyone eager to explore the ranks of heroism throughout the *Star Wars* universe will find it worth a look. 

For more information about the *Star Wars Roleplaying Game*, visit www.wizards.com/starwars.

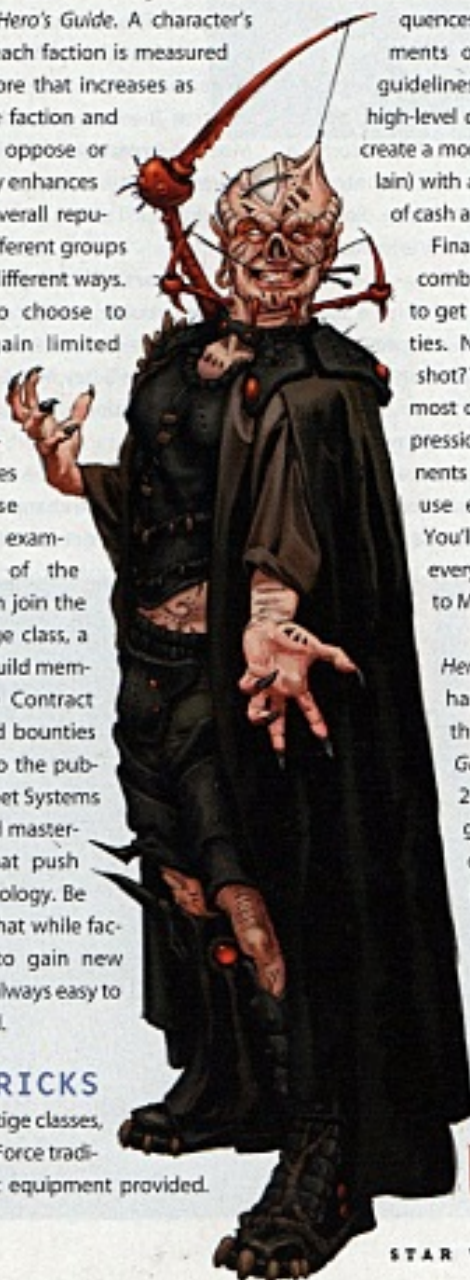


Illustration by Raven Milne

STAR WARS GALAXIES UPDATE

HEROES FOR HIRE BY HADEN BLACKMAN

Over the past several issues, *Star Wars Insider* has brought you an exclusive look at the evolution of *Star Wars Galaxies*, a massively multiplayer online game (MMO) set during the Galactic Civil War. LucasArts and Sony Online Entertainment continue to host an intensive beta program, which allows a small group of players to test the game before release.

BESTINE'S EVOLUTION

The city of Bestine was one of the first locations up and running for beta testers. In case you didn't know, Bestine is the Imperial center on Tatooine. Since the early days of testing, the city has remained a hub of activity, offering them a place to convene and test all of the major game systems. It's become a staging ground for adventures into the desert and trips to Jabba's Palace. Some of the sights and services in Bestine include:

Mission Terminals. Characters have access to mission terminals, which can provide relatively straightforward tasks that can be accomplished in under an hour. A mission might send players out to destroy a dangerous womp rat lair or deliver a valuable data disk to a contact in Mos Eisley, earning a fistful of credits in the process. As players

advance in the game, the missions they can access become more difficult.

Starport. The Bestine spaceport allows players to reach other planets. In the beta tests, characters could travel to Naboo (arriving either at Theed or an artists' retreat known as Moenia). Eventually, they'll also be allowed to travel to Rori (one of Naboo's moons), Corellia, and Talus.

Shuttleport. Shuttleports in *Star Wars Galaxies* enable rapid travel between major cities. Players can travel from the Bestine shuttleport to Mos Eisley, Mos Espa, Mos Taike, and other key locations in a matter of minutes.

Hospital. Combat is an integral part of *Star Wars Galaxies*, and characters who engage in it are bound to get hurt. Fortunately, hospi-



tals exist to provide a safe place for recovery. Players who train as medics or doctors can heal other players, but only while in specific locations. Because Bestine was the first fully functional city, a number of medic players have set up shop in the Bestine hospital. When you enter the hospital, you're likely to find a number of wounded characters sitting on the ground or on cots, chatting and trading while medics and doctors move through the crowd healing the injured. The Bestine hospital has become a social gathering place as well, where players form groups to continue their adventures.

Cantina. Long adventuring and combat sessions can result in a healthy dose of damage for a character. Characters who are severely wounded might suffer "trauma," which makes healing difficult. To recover from this trauma, characters need to relax in the company of skilled entertainers, who can almost always be found in cantinas. During the beta tests, the Bestine cantina has attracted a large number of entertainers, most of whom have gained a bit of fame among the beta community. Perhaps the best-known characters



are the members of the Barefoot Band (entertainers who perform barefoot) and Emma Freestar, who is seemingly always dancing in the cantina. Like the hospital, the cantina is also a social gathering place.

Bazaar Terminals. *Star Wars Galaxies* features a player-driven economy in which players create and sell virtually everything other players might need. Players can craft weapons, armor, food, clothing, and even medicine. Players can post items to the Galactic Bazaar, which allows both auctions and direct sales. Other players use the Bazaar terminals to buy items.

Imperial Capitol. Key Imperial personnel can be found at this lavish structure, in the heart of Bestine. Prefect Talmont, who has been assigned to bring law and order to Tatooine, is always looking for able-bodied mercenaries to do his dirty work. Governor Tour Aryan is trying to keep things quiet on Tatooine and is also willing to hire adventurers to help her maintain the status quo.

Imperial Garrison. Atop a hill overlooking Bestine, a foreboding Imperial structure surrounded by stormtroopers and Imperial officers stands watch. The garrison includes special mission terminals where players can receive missions specifically designed to aid the Empire.

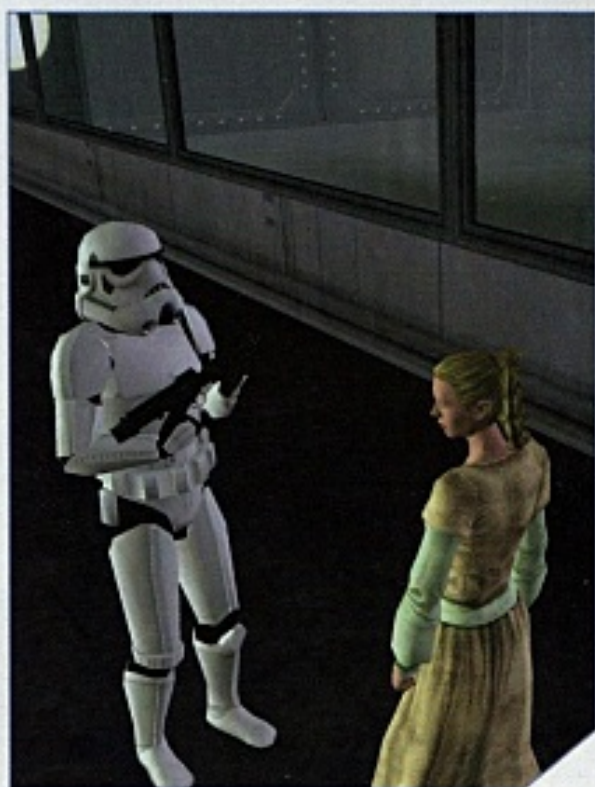
Trainers. As players advance, they must train to gain new skills. A player who wants to improve his aim with a pistol can visit a Marksman trainer. Usually, these trainers are located in key locations, like a Combat Guild Hall near Bestine's main square.

NPCS IN NEED

Like all cities in *Star Wars Galaxies*, Bestine is populated by a number of nonplayer characters (NPCs). Nobles, merchants, and other civilians appear throughout the city. Players can interact with these NPCs to gain information about other characters or locations or to receive special assignments. In many ways, NPCs are like talking mission terminals, doling out delivery missions or asking players to destroy pirate bases and other threats. These tasks are great for earning credits or putting you into the good graces of locals, but the most rewarding adventures are the quests handed out by high-profile characters.

Star Wars Galaxies wouldn't feel like *Star Wars* if it didn't include a number of well-known characters, such as Princess Leia, Darth Vader, or Han Solo. Wherever possible, the development team has tried to use these characters to hand out special, handcrafted quests to players. Usually, these quests tie into the larger *Star Wars* saga or expand upon the many stories and sources that *Star Wars* fans know so well.

Expanded Universe continuity has established some tension between Prefect Talmont and Governor Aryan. The developers use this information to create missions that put players in the thick of the rivalry between these two characters. Likewise, characters who venture into Jabba's palace and begin taking missions from the Hutt's cronies will be drawn into the court's intrigues and participate in



Jabba's fierce war with Lady Valarian, a Whiphid crime lord who runs the Lucky Despot Hotel in Mos Eisley (another location characters can visit in the game).

NPCs aren't reserved just for missions and quests. Players will spend much of their time fighting NPCs in fierce blaster battles. Players even have the option of attacking peaceful NPCs, like moisture farmers or Dim-U monks (a cult that worships the hairy bantha). Killing NPCs, however, has consequences. Over time, players earn a negative reputation with those NPC groups that they have continually attacked. Kill too many of Jabba's cronies, and the Hutt is liable to declare war on you...

GUNGAN HUNTER

Next month, *Star Wars Insider* takes you to Naboo to explore Moenia, Theed, and other cities before delving deep into the swamps in search of dangerous wildlife. We'll also visit the Emperor's retreat for more information on how the developers plan to use such villains as Darth Vader and his Sith Master in the *Star Wars Galaxies* storylines. Most importantly, we'll seek out the reclusive Gungans and see how they fare in a battle pitting traditional Gungan weapons against blaster rifles and thermal detonators. ☸

For more information on *Star Wars Galaxies: An Empire Divided* go to starwarsgalaxies.com.



WELCOME TO THE JUNGLE

MATTHEW STOVER SENDS MACE WINDU INTO THE HEART OF DARKNESS

BY JASON FRY

At their hearts, Matthew Stover's tales are about combat. Sometimes it's the rock-'em, sock-'em sort, and sometimes it's the psychological variety. Stover's Bronze Age thrillers *Iron Dawn* and *Jericho Moon* supplied plenty of the former; his first *Star Wars* foray, last fall's *Star Wars: The New Jedi Order—Traitor*, was a masterful example of the latter. Now, with *Star Wars: Shatterpoint*, Stover delivers both kinds of combat at once.

TOTAL CHALLENGE

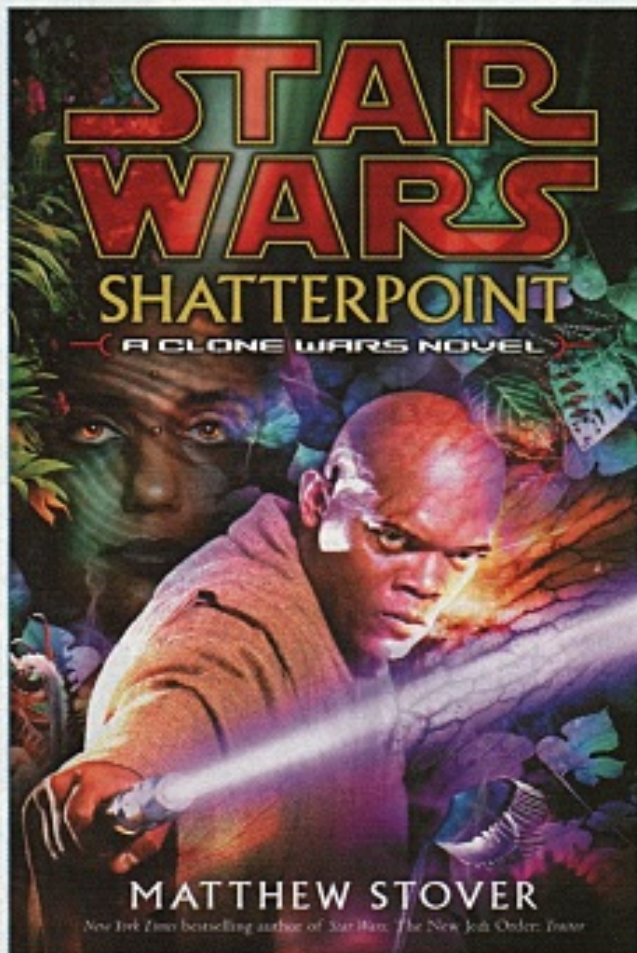
In *Shatterpoint*, the first novel of the Clone Wars, the Jedi Knights face profound conflicts both physical and mental: They must lead troops into battle while struggling with their vow to defend a corrupt Republic some of them no longer believe in. Front and center in these twin struggles is Mace Windu, the Jedi Master portrayed in Episodes I and II by actor Samuel L. Jackson.

Shatterpoint might remind fans of another movie: Stover cites *Apocalypse Now* as an inspiration for his story, along with Joseph Conrad's classic book *Heart of Darkness*, to which that movie in turn owes a considerable debt.

In *Shatterpoint*, Mace learns his former Padawan Jedi Master Depa Billaba hasn't returned from Haruun Kal, where she had been training guerrillas to fight a Separatist occupation. What's worse, news has reached Coruscant of massacres in Haruun Kal's upcountry jungles—and Depa may be involved. (The jungle is almost a character in its own right in *Shatterpoint*, as well as a metaphor for everything from the dark side of the Force to the dismal times the Jedi face.)

MACE APPEAL

In planning *Shatterpoint*, Stover says, Lucasfilm "wanted something that would really flesh out Mace Windu as a character—that would bring him to life as a fully rounded human being in people's imagination."



“WHEN I LOOK AT YOU THROUGH THE FORCE, I CAN SEE WHERE YOU BREAK.”

—JEDI MASTER MACE WINDU

To draw that portrait, Stover says he started with Jackson himself—an actor he says “bleeds charisma,” and whose voice Stover could hear in his head while writing Mace’s dialogue.

“You notice he never smiles, but he’s not completely serious—there’s a kind of grim, deadpan irony every once in a while,” Stover says. He repeats Mace’s now-famous line from Episode II that “this party’s over,” but he observes that Jackson delivers it without cracking the smallest smile. Mace’s fight with Jango Fett in Geonosis’ arena is also a key for Stover. That brief but furious battle, he says, “forms some of the subtext of this novel. Every time he talks to a [clone trooper], he knows the face under that mask—he remembers the original that he separated from its shoulders.”

Stover explains that Mace has a particular gift for using the Force that gives him a unique perspective and makes him such a dangerous fighter. Mace calls this ability “seeing shatterpoints”—hence the odd, faintly ominous title—and uses the analogy of a corusca gem that’s invulnerable to any blow, unless you know exactly where to hit it. Or, as Mace himself says at one point, “When I look at you through the Force, I can see where you break.”

PADAWAN LOST

Shatterpoint’s other major Jedi character is Depa Billaba, Mace’s former apprentice and now his quarry. She’s the only other living Jedi Master who practices Vaapad, Mace’s lightsaber style—which can bring a Jedi perilously close to the dark side of the Force. That, he says, makes her “exceedingly dangerous in every conceivable way.”



BATTLE ROYALS

Mace Windu's violet saber blade is much in evidence in *Shatterpoint*: After all, what's *Star Wars* without some good, old-fashioned dust-ups decided at close range with blasters, lightsabers, and even fists? Here are four other rocking, up-close battles from the saga's novels.

Coway vs. Stormtroopers, *Splinter of the Mind's Eye*

Want action? Try Luke, Leia, and a horde of natives against a Sith Lord and a pack of "hard-shell humans" inside the caverns of Mimban. The fighting's so thick even lightsabers don't allow Luke and Darth Vader to cut through to each other. Memo to Leia: If you've got Vader in your sights, shoot.

Baffor Tree Grove vs. Yuuzhan Vong Warriors, *Dark Tide: Ruin*

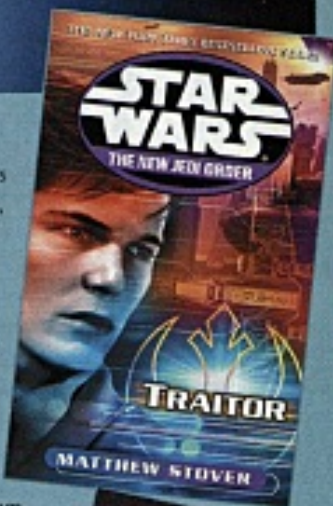
Corran Horn leads a team of Jedi and Noghril, including Ganner Rhysode and Jacen Solo, to Yuuzhan Vong-occupied Garqi. Trapped in the Pesktda Xenobotanical Garden's baffor tree grove, the heroes are saved only by a twist of fate: The Yuuzhan Vong's living Vondun crab armor is fatally allergic to baffor tree pollen; it swells rapidly, crushing the warrior within.

Jacen Solo vs. the Dhuryams, *Traitor*

Jacen is forced to tend to one of 13 dhuryams, creatures bred to transform Coruscant into Yuuzhan'tar (the Yuuzhan Vong homeworld) deep within a nursery filled with every Yuuzhan Vong creation. The dhuryam helps him gain control of an amphistaff grove and uses its other slaves to protect him. Jacen defeats two squads of warriors and kills the other 12 dhuryams; Vergere stops him from destroying the thirteenth one.

Anakin Solo vs. Many Yuuzhan Vong, *Star by Star*

The Yuuzhan Vong's Force-sensitive voxyn might be the end of the Jedi, unless the Solo children can destroy the queen. Above Myrkr, Anakin fights as few Jedi ever have against a seemingly endless number of warriors.



Stover notes that he approached Depa's role in the story by imagining what being responsible for a guerrilla war might do to a Jedi. But that's all he'll say: "I can't really tell you more than that, except to say that what has happened to her—and who she truly is—is an ongoing mystery."

How Mace solves that mystery makes for an action-packed tale, but one that's also told through excerpts from Mace's journals. To Stover, that's a powerful combination. "It gives me the opportunity to write Mace cinematically," he says, adding that "you see what he's doing, you see this effortless superheroism that everybody loves about the Jedi." At the same time, he adds, the journals let the reader into Mace's mind and allow Stover to convey things that he can't show cinematically.

"As we all know, you can't read Mace Windu's face," he says.

ONE TRUE PERSPECTIVE

A sharp-eyed reader will notice that *Shatterpoint* unfolds completely from Mace's perspective. Not only is he in every scene, but every scene is written from his point of view: The reader sees everything that happens in the story as Mace does.

Now that he's done it, Stover can say that writing a thriller from a single point of view poses difficulties. "You are robbed of the single easiest way there is of generating suspense, which is dramatic irony,"

he explains. "If you can see someone put a bomb in the room before your main character walks in there, you are automatically, desperately wondering how long it's going to take him to figure out that there's a bomb in the room."

Shatterpoint can't use that device, but Stover says he thinks the book works because it delves into the jungle of Mace's fears. "He's afraid he might have to kill this woman who's practically his daughter," Stover says, adding, "That's where it's working for me—this kind of ongoing dread. And not just about her, but about everything."

Indeed. If one steps back from *Shatterpoint*, all of the *Star Wars* prequels unfold with the reader knowing there's a bomb in the room with the main characters, none of whom will find it in time: Anakin will fall into darkness, Mace will (presumably) die, and Obi-Wan and Yoda will be forced into exile.

So how does an author tell a story for readers who know this? "That is exactly what this book is about," Stover says, adding, "I can't say it's a happy ending, because in the prequel era stories really don't have happy endings. It seems to me that they are more about finding a ray of hope in the gathering darkness." ☺

For more information about *Star Wars: Shatterpoint* and all of Del Rey's *Star Wars* novels and other books go to www.randomhouse.com/delrey/starwars.

THE CLONE WARS, YEAR TWO

PADAWANS ARE A POOR SUBSTITUTE FOR THEIR FALLEN MASTERS

BY DANIEL WALLACE

Take eight Padawans, each of them armed with a lightsaber and an arsenal of Jedi powers. Then kill off their Masters, leaving them shell-shocked and adrift. Now add future Dark Lord of the Sith Anakin Skywalker to their number. Finally, drop them into a brutal ground struggle between Republic and Separatist forces that will end in death for many. Is there any doubt that the Battle of Jabiim will be one of the most volatile conflicts of the Clone Wars?

Stretching out over an epic four-issue story arc in *Star Wars: Republic* #55-58, "The Battle of Jabiim" picks up more than a year into the unceasing violence of the Clone Wars. Any hope the Republic may have held for a swift resolution following the Battle of Geonosis were dashed long ago, and Count Dooku's Separatists have since transformed themselves from a small coalition into a major military power that could very well win the war.

"Officially, I think it's fifteen months after the Battle of Geonosis," says writer Haden Blackman, helpfully assisting those fans who are keeping a blow-by-blow account of the Clone Wars. After Issue #49-50's Battle of Kamino (set two months after *Attack of the Clones*), *Star Wars: Republic* has shown readers a Separatist chemical attack against Gungan colonists on one of the moons of Naboo, Obi-

Wan's mission to find an antidote for the same chemical weapon, and a solo Quinlan Vos adventure. The Battle of Jabiim story arc inaugurates the war's second year, though as Blackman explains, "there's a lot of other stuff going on in the Clone Wars."

Some of that "other stuff" includes unseen battles in which the Republic has gradually lost territory at great loss of life. Already, scores of Jedi have died, leaving many abandoned Padawans who could be wild cards in the war. "Several Jedi Masters die at the Battle of Geonosis," Blackman points out. "Who were their students and what became of them? We felt that the Jedi Council might not have time to reassign every 'orphaned' Padawan, but they also wouldn't want to condone battlefield promotions from Padawan to Jedi Knight. It made sense that some of these Padawans, especially the older ones, would be grouped together." In "The Battle of Jabiim," we meet one such group, whose members include a hotheaded, partially cybernetic Falleen and a powerful, telepathic boy descended from one of the great Jedi lineages of the ancient Sith War. These misfits have been assembled in the hopes that a handful of Padawans will be equal to one or two Jedi Knights.

Anakin's sojourn among the Padawans provides a window into his character that fans have never seen before. "Initially, we asserted that Anakin might be controlling when he joins the group, that he would swoop in and take control because he's so powerful and driven," says Blackman. "But we later reconsidered this. [Fellow *Republic* writer] John Ostrander was really instrumental here, suggesting that Anakin be shown as a hero as often as possible—after all, we know that he was a hero during the Clone Wars, but we haven't seen much of that yet. For my part, I wanted to get away from the bratty, self-centered child and show Anakin among his peers as someone likable.



COVER ART FOR STAR WARS: REPUBLIC #58 BY KEV WALKER

BUILDING YOUR CLONE WARS LIBRARY

If you missed any of the Clone Wars comic books so far, or if you prefer to collect your comic books in trade paperback format, the first volume of what will eventually be a multi-book set is coming in June 2003 from Dark Horse Comics. *Star Wars: Clone Wars, Volume 1: The Defense of Kamino* is a 128-page trade paperback collecting *Star Wars: Republic* issue #49 and the double-sized issue #50, as well as *Star Wars: Jedi: Mace Windu*.

The Defense of Kamino covers the early months of the Clone Wars, including the Separatists' strategic



So, when he joins the other Padawans, my thought was that Anakin relaxes a bit—it's the first time since he first stood in front of the Jedi Council that he isn't trying to prove himself to someone more powerful or experienced. When his new teammates readily accept him, trust him, and prove that they aren't holding him to any impossible standards, there's a bond formed that is totally different than the Master/apprentice relationship. He's not just fighting for himself or his Master, but for all the kids in the foxhole next to him."

"The Battle of Jabiim" promises to take full advantage of the visual storytelling medium, courtesy of artist Brian Ching. Jabiim is a rain-soaked planet of marshes and mudslides, whose natives skate above the flooded plains on snowshoe-like repulsor boots. The ground warfare is served up in true *Star Wars*-style, with laser blasts, explosions, desperate foot soldiers, and relentless heavy machinery. Ching is previously of Top Cow Productions, where he illustrated titles such as *Witchblade* and *Tomb Raider*, and has worked as a storyboard artist for the video game industry. "The best part of [*Star Wars: Republic*] is getting to go back and look at the incredible designs of

Ralph McQuarrie and Joe Johnston," he says, alluding to designs making their debut in the comic that are sure to please fans of the Classic Trilogy. Then Ching introduces Prequel trilogy design influences to arrive at a believable transition between the two eras. "Guys like Iain McCaig and Doug Chiang are amazing, and I just try and figure out what they were all thinking and somehow put it all together and keep the look of *Star Wars* consistent."

Ching is such a big *Star Wars* fan he even named his dog Luke. "Some artists have dream projects to work on like Batman or Spider-Man," he says, "but for me it's definitely *Star Wars*. [In *Return of the Jedi*] it was just so great for me to see Luke grow up and really show off what a Jedi could do. As a kid I was blown away when I saw Luke flip around and handle that lightsaber." He also has high praise for writer Blackman's "Battle of Jabiim" scripts. "Haden is fantastic! He is so in touch with the movies and really has a feel for how the characters should interact. He's put in a ton of action. It's just great to see the Jedi in action doing super-human things."

With the Clone Wars already an Expanded Universe multimedia event, encompassing an animated series, comic books, novels,

games, toys, and *Insider* short stories, it's important that the comic book version of events fits in with the other narratives so that fans don't wind up with five or six "alternate histories." Few writers are better suited to the task than Blackman, a continuity expert who has spent five years at LucasArts and is currently a producer on *Star Wars Galaxies*. Readers should expect consistency, he says, but also clarity. "The first focus is telling a compelling story within the confines of the comic. I really want to make sure that the comic book stories all interconnect and that, if you're reading the series every month, it's coherent. We'll mention the Dark Reaper campaign [from LucasArts' *Star Wars: The Clone Wars* video game], for example, but if you don't know the storyline in the game, you shouldn't feel lost. Some of the villains from the comic books will be appearing in other sources, which is very cool. We are also drawing on the visuals from other sources, especially [The Clone Wars video game]; there are vehicles in the game that will reappear in the comics, for example." ☐

For more information about the *Star Wars: Republic* series and all of Dark Horse Comics' *Star Wars* comic books go to www.darkhorse.com.



▲ art from *Star Wars: Republic* #49 by Jan Duursema

counter-strike on the Republic's clone factories and Mace Windu's struggle with a new Dark Jedi working for the enemy. Artist Jan Duursema and writers Haden Blackman and John Ostrander do the honors.

▼ art from *Star Wars: Republic* #49 by Jan Duursema



▲ art from *Star Wars: Republic* #50 by Jan Duursema

▼ art from *Star Wars: Jedi Mace Windu* by Jan Duursema



MOS EISLEY SPACEPORT DOCKING BAY 94

SUN AND SAND, BUT NO WARM SEND-OFFS

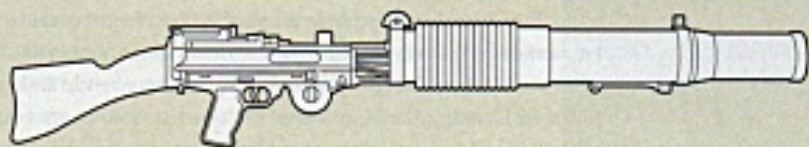
BY CHRISTOPHER TREVAS

While the majority of *Star Wars: Episode IV A New Hope* was filmed at Elstree Studios in London, a few sets needed more space than Elstree had to offer. The production made use of another facility in England, Shepperton Studios, for those oversized sets. The huge Stage H at Shepperton was once one of the largest in the world and it was here that the first full-size *Millennium Falcon*—at least part of it—was constructed.

Originally, Han Solo's "pirate ship" was a long design by Colin Cantwell powered by eleven cylindrical engines in the back with the cockpit front and center. While the model was under construction, a vaguely similar vessel appeared on the television show *Space: 1999*. To avoid any comparison, George Lucas had the *Falcon* redesigned. Industrial Light & Magic had only about four weeks to design and execute a new *Millennium Falcon* model. Ralph McQuarrie even revised his concept painting of the Mos Eisley docking bay to depict the new vessel. In the end, the radar dish and cockpit front from the original were transplanted to the new and unique saucer design. The cockpit was now side-mounted to make way for freight loading arms on the front. The preceding, longer design received a new hammerhead look and details were changed to reflect a new scale when it became known as the Rebel Blockade Runner. Due to this last-minute design change in the pre-production phase, the full-size *Millennium Falcon* was constructed from drawings and numerous photos of the miniature built by ILM. Scale models of Rebel fighters were sent to England for reference in building their full-size counterparts, but time constraints required the 6-foot-long miniature *Falcon* for effects filming in California.

The full-size *Falcon* was built on stage from plywood and beams as curved walls of scaffolding were erected around it to form the sunken crater of the docking bay. Although the stage was the largest available, there was still not enough room for the entire ship. Only slightly more than half of the vessel was constructed, and there was no room to complete the full circle of the hangar beyond the port side of the ship. Camera angles and a painted backdrop of alcoves beyond created the illusion of a full environment. A complete *Falcon* wasn't built until *The Empire Strikes Back*.

In the film, the *Millennium Falcon* would escape under fire from Imperial troops and blast off into hyperspace to encounter the Death Star. On stage at Shepperton Studios, the ship would remain grounded as the sands of Tatooine were swept away and the surrounding walls were transformed into the Imperial space station. ☺



BLASTECH T-21 LIGHT REPEATING BLASTER RIFLE

This trooper carries the largest blaster rifle used by Imperials on Tatooine. It was actually a World War I-era Lewis machine gun minus its ammunition drum. Ridged tubing covers part of the barrel, and a sling was added.



Forklifts and cargo loading equipment are available to rent from the spaceport authority.

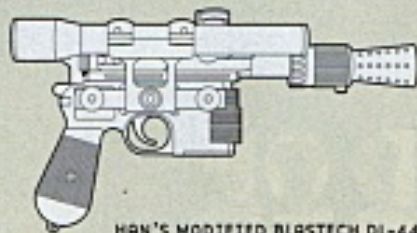


R2 logs behind the rest of the party. He's not very quick on stairs.

Chewbacca's bowcaster is a modified crossbow incorporating two riflescopes and a singlepoint red dot sight mounted on top. Among the knob details added to the side are several discs also used on Imperial hats and belt buckles.



WOOKIEE BOWCASTER



HAN'S MODIFIED BLASTECH DL-44

Han Solo's famous blaster pistol began its film career in the hands of Frank Sinatra in the 1967 film *The Naked Runner*. Originally it was a break-down sniper rifle concealed in a briefcase, but for *Star Wars* the special German Mauser was reduced down to the base pistol and given a new scope and muzzle.



With a thin covering, this studio wall was dressed to appear as sandstone and obscured in shadow to make it appear farther away than it really was.

A reminder from one of Han and Chewie's previous Imperial encounters.

luckily, this umbilical hose has a quick-disconnect feature for departing in a hurry.

The miniature Falcon was detailed with a process called "kit bashing"—scavenging parts from existing model kits. The full-size ship employed a similar process on a larger scale using piping and metal pieces from a scrap yard.

luke's taste in travel wear is similar to that of earlier Jedi. Qui-Gon Jinn and Anakin Skywalker also preferred brown ponchos when roaming incognito.



IT'S THE END OF TOY FAIR

AS WE KNOW IT!

For as long as I can remember—or care to remember—February was toy month. Years before I first attended the American International Toy Fair in New York City, I had heard of it. It was the place where toy companies from all over the world showcased their wares for eager retailers and the media, all looking for The Next Hot Thing. Being a newspaper reporter as well as a toy fiend, I managed to make do with the Western States Toy and Hobby Retailer show in Southern California, a much smaller event about a month later.

When I finally made it there—New York, the Mecca—it was every bit what it was cracked up to be. Taking place in the Toy District—a few square block-area in lower Manhattan—there were hundreds of showrooms one could visit (appointments were crucial), impossibly crowded elevators and stairwells, dog-tired feet... and exhilaration at being among the first to see The Next Hot Thing (although it was usually months later before you realized what it was). I had work to do, of course, but for a space toy (and eventually *Star Wars*) collector, it was nirvana.

But change is inevitable. This year, for the first time in years, Toy Fair happened without me. I'm sure it was still fascinating, and some business was written... but a lot less than in years past. For the toy business has consolidated, and the vast majority of orders come from a handful of giant players, all of whom want to see the goods at least a year before they start appearing on shelves. At first, the largest toy companies had individual pre-Toy Fair sessions for their largest accounts. Now that has spread, and this year's 100th annual Toy Fair will be the last of its kind, as an October show will be added to take over the lion's share of selling toys.

I will never forget the wonderful Hasbro showrooms, the exclusive *Star Wars* areas with all of the new toys and packaging that would be coming out, the exciting dioramas (I did a live Web chat from the showroom one year), the toy demonstrators dressed like Jedi Knights or X-wing pilots. But this year, all of the Hasbro displays—and those of the other major companies—were a lot smaller. Instead, Hasbro filled its Internet site and

starwars.com with photos from the show and early looks at packaging concepts. It wasn't quite the same. In a way, however, Toy Fair had now come to me... and everyone else.

PRICELESS

I am 29 years old, and I have been a fan since that first Christmas when "Lucas Claus" blessed me with an X-wing, a cantina, Luke, Leia, Vader, and all of the other classic figures. The love affair has only grown since then. I clearly remember seeing and anticipating seeing *The Empire Strikes Back* and *Return of the Jedi* in theaters, but at five years old, I honestly remember the first batch (of many!) toys under the tree just as much as I do seeing the first movie for the first time.

I've subscribed to *Bantha Tracks*, *Lucasfilm Fan Club Magazine*, *Star Wars Insider*... every incarnation I've ever found. My emphatic response to the question, "To Open or Not to Open," is, "I open!" Many of my best times growing up involved playing *Star Wars*, sometimes breaking and repairing the same toy again and again! (My first X-wing has more duct tape on it than original parts.) Furthermore, I don't think I

BY STEVE SANSWEET



could part with a toy for its value if I only had one of them, so that is a major reason why I don't keep them sealed, unless I have two.

I have two questions for you: How would I go about getting my collection appraised for insurance purposes? And what do I do with all of these Jedi Master points? I'm sending along a few photos of my collection.

PETER CASTEEL
Middlesex, NJ

Thanks for a delightful letter, Peter, and some very cool photos. I'm sure both will stir a lot of memories among our readers. It's always interesting to see how people collect and display; in Peter's case, it's mostly by character and planet.

There are a couple of specialized insurance agencies that write collectibles policies with major insurance companies, since collections aren't easily insured under normal homeowner's or rental insurance. Longest in the business is Collectibles Insurance Agency (www.collectinsure.com).



While I'm not recommending any agency in particular, their website has lots of easy-to-understand information about collectibles insurance, and what you need to have in order to get a policy. You do not need an appraisal—just your best estimate of what it would cost to replace your collection today. You don't even need an inventory—just individual items if they are worth more than \$5,000. You can make a rough estimate based on eBay prices or even the last edition of Tomart's Price Guide to Worldwide Star Wars Collectibles, since prices (except an action figures) haven't changed much since 1997.

As for the often-asked question on Jedi Master points on Hasbro packaging, my only pearl of wisdom is: Keep them but don't insure them!



TOO CUTE

This is a picture of me and an R2-D2 tape player my grandma gave me for Christmas. It has four sound buttons, that beep. She found it at a second-hand store and paid \$20 Canadian for it. My dad wants to know who made it and anything else you know about it. I only have one tape, but it sounds good.

ALEX ENS (AGE 4)
Rhonert Park, CA

You have a very smart grandma to have been shopping in second-hand stores for cool Star Wars toys. I have one of these too! It's an R2-D2 Data Droid

and it was made around 1997 by Tiger Electronics, which is owned by Hasbro, the



company that makes all those neat Star Wars action figures. In addition to the four Artoo sound effects, it has a built-in handle, storage space for two cassette tapes, and built-in headphone and A/C adaptor jacks. If your dad buys an A/C adaptor, you won't ever have to worry about the batteries losing power. And while your dad is out shopping, ask him to buy a couple more cassette tapes for you before they all disappear... like 8-track tapes. Don't worry, he'll remember 8-tracks.

SO SURE ARE YOU?

Like all the people who write to you, I'd never sell anything from my collection, but for some reason (not even Yoda knows) I want to know the value of things that I have. I got some mini plastic statuettes from my Uncle (he eats lots of cereal), a special limited-edition Cracker Jack oversized Pepsi can, and a special chrome R2-D2 that I bought on eBay. How much are they all worth?

ADAM PRITCHARD
Park City, UT

I consulted Master Yoda via special collecting channels and discovered the following: Your Uncle ate European cereal, since the plastic busts were Episode I exclusives for Kellogg's in Europe. The scrolls inside give character descriptions in various languages, depending where the cereal was bought. At best, they sell for around \$1 each. The can, which contained a small bag of Cracker Jacks, a mousepad, and a coupon, looks like the Anakin Skywalker #1 Pepsi can from 1999. I place its value at \$2 to \$5, less than its initial cost. As for the silver Artoo, which was free with a \$20 Hasbro Star Wars purchase in the U.S., if you paid anymore than about \$8 to \$15, the current auction range, you paid too much. And next time, Yoda you should ask.



SCALAWAG!

I recently went to an old collectibles store and saw almost all of the original Return of the Jedi action figure series. They were in mint condition and never removed from the box. Also,

the boxes of Salacious Crumb and Luke both say *Revenge of the Jedi*. The owner of the store offered them to me for \$150. I am a huge Star Wars fan and would really appreciate some help here.

MATTHEW GILLILAND
Sylvania, OH



What kind of help? You already won the April Fools Day prize for best tall tale of the month. Congrats! I presume you were trying to say the figures were never removed from their cards, rather than boxes. There never was a Salacious Crumb stand-alone action figure. And there were no figures ever sold on *Revenge* cards—although there are prototype cards in collectors' hands. If you weren't trying to pull my leg, then someone has tried to foist bootlegged or custom-carded figures off on you.

OFF THE AIR

I really loved the shows that were on QVC in the '90s. I bought some great items from the shows and loved seeing all the guests on there. Do you know if there are any shows planned in the future on QVC or any other network?

SCOTT SAUNDERS
Crystal River, FL





Having appeared on 27 of those shows, I enjoyed them too. I can still remember some of the first items I bought on the first show—transparent “film cell” suspenders and a tie. What a hoot! But there were lots of exclusives (Topps uncut sheets, signed lithos) and product introductions such as the great Dan Post full-size stormtroopers (we sold 15 of them at \$5,000 each the first night). Alas, all good things come to an end, and there aren't any current plans for a Lucasfilm-supported show on QVC or any other shopping channel.

IF HE'D BOUGHT THREE MAYBE . . .

I have a question about a Star Wars poster that my dad bought for me a few weeks back. The guy he bought it from says it is an original poster from 1977, although of course not the theatrical version. I know that the Hildebrandt Brothers painted it, but I don't know when and where it was released, and how much it might be worth. I am curious if my dad paid a fair price for it or not. He paid \$45, which included a supposed \$15 dollar frame.



Also, do you know where I can find the instruction sheet (an online one would be fine if it's legible) for applying the decals to the Micro Collection Death Star Escape set from the early 1980s? I purchased one a few years back, but it

did not include the instruction sheet, so I am not sure where to place the decals.

GREG ROMINE
Morgantown, WV

The Hildebrandts painted their poster after the original poster by Tom Jung was selected for the main U.S. theatrical one-sheet. The Hildebrandt's work came in time to be used as the main art in a few foreign countries, and was the back cover of an early Star Wars souvenir magazine. Factors Inc., one of the earliest Star Wars licensees, issued the poster your dad bought. It came out in 1977 and cost about \$5. These and other designs were plentiful, so they really don't bring more than \$10 or \$15 today—and then they need to be in very fine, rolled or flat condition. As for a decal instruction sheet, maybe one of your fellow readers can point us in the right direction.

N000000000000!

Through the Internet I was able to locate a copy of the book *Once Upon a Galaxy: A Journal of the Making of The Empire Strikes Back*. I purchased a copy listed in good condition for only \$6! It is a wonderful read, and the book really is in good condition. I have two questions for you. Is there such a book in existence for *A New Hope* and/or *Return of the Jedi*? And I was thinking of covering the book with clear “contact” paper to further preserve its condition. Is that a good idea?

KATHY KELEHER
Oak Creek, WI



The book, by unit publicist Alan Arnold, is a one-of-a-kind.

There hasn't been a similar “kiss-and-tell” for any of the other films in the saga. It was published only as a paperback for \$2.75, and like most soft-covers of the day, is usually found today with badly yellowing pages. Encasing it with any kind of sticky paper would ruin its collectible value and might hasten its deterioration. If you really must protect it, some bookstores sell fitted vinyl covers for paperbacks, although I can't really recommend those either for the long term. ☹

SCOUTING FOR ANSWERS?

Please send your questions and comments about collectibles to: **SCOUTING THE GALAXY**, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may email them to scouting@peize.com, making sure to also put **SCOUTING** in the subject line and your **hometown** in the email along with your **full name**. Letters won't be answered without both. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

STAR WARS Gamer



ISSUE #2
Pirates and Privateers!
Starships of Corellia, Star Wars Roleplaying Game fast-play rules.



ISSUE #3
Droids! Starship combat board game, Darth Bane short story.



ISSUE #4
Walk on the Wild Side!
Herdships of Ithor, Secrets of Kashyyyk, exciting Gungan Bongo racing fiction.



ISSUE #5
The Dark Side! Huge fold-out galaxy poster map, pyramid of villainy revealed, secrets of the Sith.



ISSUE #6
The Hunt is On! Dengar, Zuckuss, 4-LOM, heroic combat tactics, Dark Horse comic characters, “Welcome to the Jungle” adventure.



ISSUE #7
Living on the Fringe!
Huge Barty's Landing campaign setting and adventure, starships of the bounty hunters, “Secrets of Mos Eisley,” and Jap Fel fiction from Elaine Cunningham.



ISSUE #8
The New Jedi Order!
Spaceport Guide to the Vynal Archipelago, “Hive of the Infidel” and “Topside Infiltration” adventures, “Battle on Bonadan” by Greg Keyes.



ISSUE #9
Starships! Enter 6 the Model Sector, create your own squadron, Aces of Wrath Squadron, “Race for the Tessant” adventure, “Dark Tidings” by Greg Keyes.



ISSUE #10
Attack of the Clones!
Complete games guide, “War on Wayland” by Greg Keyes, “Hondoff” by Timothy Zahn, Star Wars TCG card encyclopedia, “Jedi's Legacy” solo adventure.

STAR WARS INSIDER

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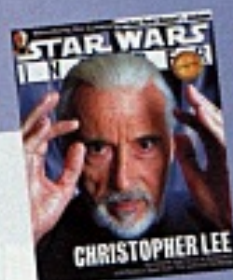
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ISSUE #51
Christopher Lee, Harrison Ford, Episode II scribe Jonathan Hols.



ISSUE #52
George Lucas, Episode II casting director Robin Swicord, Star Wars in The Onion.



ISSUE #53
Ian McDiarmid, History of Topps Trading Cards, New Essential Guide to Alien Species preview.



ISSUE #54
Pernilla August, Ben Burtt, Peter Winkler, Raiders of the Lost Ark 30th Anniversary.



ISSUE #55
Samuel L. Jackson, Silas Carson, Brian Doyle in memoriam, Star Wars on The Muppet Show.



ISSUE #56
Episode I: The Phantom Menace DVD, Kevin Smith, Ahmed Best, Anthony Daniels, Unseen Planets of Episode I.



ISSUE #57
Bounty Hunters, Temuera Morrison, Leeanna Walsman, Daniel Logan, Who's Who in The New Jedi Order, Ruma Singh's Convention Diary.



ISSUE #58
Joel Edgerton, Bonnie Piesse, Billy Dee Williams, Art of the Star Wars TCC, Fighting 501st Legion.



ISSUE #59
25th Anniversary Issue, Mark Hamill, Carrie Fisher, Harrison Ford, Peter Mayhew, Who's Who in Rogue Squadron.



ISSUE #60
Attack of the Clones Issue, Ewan McGregor, Natalie Portman, Hayden Christensen, George Lucas, Droids of Episode II.



ISSUE #61
John Williams, Star Wars Celebration II Report, Heroic Handmaidens Rose Byrne & Veronica Segura, Sith Rising Card Encyclopedia.



ISSUE #62
Who's Who in the Jedi Order, Starships of Episode II, Lightsaber Combat, Emissary of the Void IV, Return to Endor.



ISSUE #63
Attack of the Clones DVD, Creatures of Episode II, Datrie Studios, Emissary of the Void V, A New Hope Card Encyclopedia.



ISSUE #64
Inside ILM, Ben Burtt, Vehicles of Episode II, Emissary of the Void VI, Attack of the Clones—The IMAX Experience, Holiday Shopping Guide.



ISSUE #65
Inside LucasArts, History of Star Wars video games, Who's Who in Star Wars Galaxies, Clone Wars fiction by Aaron Allston, Plus, exclusive fold-out poster map of the galaxy.



ISSUE #66
Inside Kamino & Geonosis, History of Star Wars fiction, Imperial Grand Admirals, Invisible Effects of Episode I, Royal Secura fiction by Michael R. Stackpole, Insider Interviews C-3PO.



ISSUE #67
Return of the Jedi 20th Anniversary Issue, Warwick Davis, Ken Rolston, Revenge Collectibles, Han & Leia fiction by Troy Denning, Who's Who in the Max Rebo Band, Plus, exclusive collectible poster.

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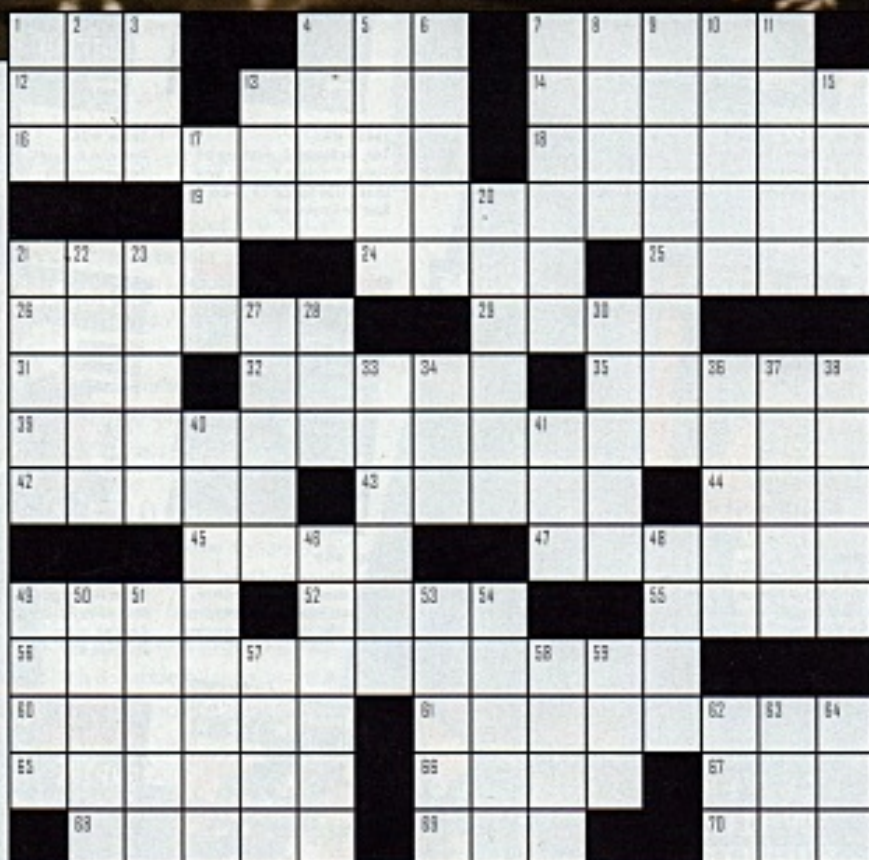
ACROSS

- 1 "This is ___ your fault!" (C-3PO to R2-D2)
 4 "No Scrubs" trio
 7 Stockpile
 12 ___ shielding (anti-energy field)
 13 European sea
 14 Shiny costume adornment
 16-19 Upper limb-focused Paul & Holice David's novel
 18 Beach Boys' "Be ___ Your School"
 21 Saturday Night Live star Hartman
 24 Orono-___ (library computer planet)
 25 Helen of Troy's mother
 26 Mercenary Dash of Shadows of the Empire
 28 With 84-Down, species of Jabba's henchman
 31 Sound made by Bill the Cat
 32 Star in Orion
 35 Language of machines: Abbr.
 38 Upper limb-focused comics series *Mara Jade: By* ___

- 42 MST3K's bot Tam
 43 It's similar to a seabed deck
 44 Genocidal Yevethan bigwig ___ Spear
 45 Love god
 47 Word in the title of Episode I
 48 Word in the title of Episode I
 52 Best-liked choice
 55 World-ending catastrophes, like Serridul's falling moon: Abbr.
 56 Upper limb-focused (well, kind of) *Galaxy of Fear* book
 60 Cancel
 61 Upper limb-focused *X-Wing* series volume
 65 Having as an object of desire
 66 Slangy negative
 67 Hypothetical episode number after Jedi, chronologically
 68 Tautoun, e.g.
 69 Like Lando
 70 Let out the tears

DOWN

- 1 What Cheykin and Leialoha did for the first *Star Wars* comic
 2 Yuuzhan Vong wormmaster Tsavong ___
 3 Substance used in cooking lutefish
 4 Stamped
 5 Malted rocks
 6 Store employee
 7 "Sir, not in an environment such ___" (C-3PO to Uncle Owen)
 8 Genre show producer Griffin
 9 Walrus-faced race of Pandé Bebe
 10 Her's jacket material
 11 Housed in a particular locale
 13 Outer-space Eighties puppet
 15 21-Across's co-star Dunn
 17 Color of Lando's Endor battle wing
 20 Costumer, often
 21 Idiots, in the UK
 22 Anne of Volcano
 23 Tom Palmer's title on many a *Star Wars* comic
 27 Stormtrooper garb
 28 Tombstone acronym
 30 Urgency
 33 Implies
 34 *Star Wars* RPG's *Rebellion* ___ Sourcebook
 36 Theed terrain feature
 37 How a wampa might store its victims for later
 38 Runs while still
 40 "Don't ___ thank me at once" (Han)
 41 CD-___
 46 Insult
 48 Empire critter sharing a name with a spongy toy
 49 Cutty ___ (brand of whiskey)
 50 Baffron ___ (glass-barked plants of Ithor)
 51 Experienced US soldier, for short
 53 Blood routes
 54 Action star Flynn
 57 Sulfur-rich planet in *Shield of Lies*
 58 Cardlike
 59 Home ___ (Admiral Ackbar's flagship)
 62 They hook up to 53-Down: Abbr.
 63 Naboo politico ___ Bibble
 64 End of 29-Across



cartoon by Greg Myland

Answers to this puzzle appear on page 87 of this issue.

» CONTINUED FROM PAGE 4

annoying, but is that any reason to have him lop off his tongue with a lightsaber? That's so un-Jedi-like of you. Your idea of revenge is having Leia being rescued by Jar Jar swinging across the Death Star on his tongue? Ouch!

Second, I have a question. I just started getting into The New Jedi Order series. It's really long! I own two of the books, *Vector Prime* and *Edge of Victory I: Conquest*. I'm kind of low on Earth-cash, and most bookstores are owned by Toydarians who won't accept Republic Credits. When I find them at used book sales or the like, they're always ripped, torn, or have the spine bent. (My *Vector Prime* is almost in that condition already, and I bought it new.) Are there any ways for me to get the complete collection (just the ones in paperback) cheaper?

MARISSA WILK
Philadelphia, PA

P.S. Who answers the Rebel Rumblings anyway?

Sorry, Marissa, we've got to pick on somebody. Still, we agree that the noble Jar Jar is an undeserving subject of abuse, and we thought Tony Maseley's depiction of Jar Jar's heroic swing across the Death Star chasm only highlighted his swash-buckling élan. On the other hand, is it our fault if he can't handle a lightsaber? As for your bargain book hunt, we can only suggest that you continue to haunt discount book outlets or perhaps check online auctions, but as you point out, such copies are likely to come with the same sort of "lived in" appearance we've come to expect from Tatooine. As for the identity of our "Rebel Rumblings" responder, the editorial "we" is our way of protecting him—or her!—from vengeful fans of Obi-Wan and Jar Jar.

GAME BOY

I'm a big fan of Star Wars, and I love your magazine. Two years



ago, when I was in the fifth grade, our math teacher made us do a math-based board game. I based mine on Star Wars. After receiving my grade, I changed my game to a more traditional

board game and called it "Death Star Escape," to which I added spaces to draw cards, lose turns, and advance spaces. All of my friends and my sister's college friends enjoyed playing my game so much that I decided to make a second game based on Episode I. My second game is "Theed Rescue," but everyone calls it the Jar Jar game because they have to draw Jar Jar cards as they play. I have attached a picture of me holding the games; I hope you like them.

MICHAEL ESSELSTEIN
Oviedo, FL



Note to Hasbro: Keep an eye on this guy next time you're hiring game designers!

FORCE SICKNESS BAGS?

I have a problem. I would really like to play the myriad of Star Wars PC games available out there, but the 3D motion makes me physically ill. I get light-headed and nauseous after only a few moments of playing—and that's not because my score is so atrocious. I believe a lot of the



CROSSWORD KUDOS

In response to our inquiry about the crossword, we received one thumbs-down and a few dozen thumbs up for the monthly challenge. Most respondents had a little confession to make, as demonstrated by these three letters:

I do the crossword puzzle in every issue, but I always need to sneak a peek at the answer key. I look forward to a time when I'm good enough to finish it myself, though. Thanks for the great magazine! It makes my day to find it waiting for me in the mailbox!

LIISA MAKELA
Garson, ON, Canada

I do them on occasion (when I have a chance to photocopy the page). I'm not usually a big crossword puzzler. I finish most of it and then have to seek hints for the rest. I wouldn't mind some other kinds of puzzles, too, particularly some juicy logic-based ones. Maybe even some kind of sample game based on the Star Wars RPG, like the play-along adventure I saw once before about one or two years back in *Star Wars Gamer* ("Jedi's Legacy," *Star Wars Gamer* #10).

DONALD BOYER
Bronx, NY

I always do the crossword, and only sometimes defeat it. (I've had to peek at the answers once or twice.) I often have to run to my bookshelf and scan and scan my books until I find the answers I'm looking for. I love the challenge.

RACHEL FLYNN
Wellesley, MA

problem is because I am blind in one eye and have no depth perception. Does anyone have a good recommendation for a non-3D Star Wars PC game?

CAROL GILBERT
Celina, OH

We think you might enjoy Star Wars: Galactic Battlegrounds and its expansion pack, Clone Campaigns, real-time strategy games rendered in good old 2D.

FETT TUESDAY

It is Mardi Gras time down here, and I thought you would like to see my Star Wars Mardi Gras shoebox float! My school has a shoebox float parade every year. I think my entry was the coolest! My mom helped me a little! She is

a huge Star Wars fan too! I hope you like it! Thanks!

BRAD BARTEE
New Orleans, LA

We like it! We think it is the coolest, too! We like it so much that now we can't stop using exclamation points, either!





OBLIGATORY NIKKI & WILLIAM LETTER #1

Thanks for including our Halloween Death Star in *Insider* 65 ["Rebel Rumbblings"]. What a treat to open up our favorite magazine and see our picture in it. Well, you mentioned that you wanted to see our Easter basket, so here it is.

**NIKKI GOUDY
& WILLIAM MIYAMOTO**
Los Angeles, CA

In addition to their lovely Easter basket, William also shared this image of his favorite driving gear and his personalized plates, and



Garrison was invited to participate in an Ice Dogs hockey game here in Long Beach. We had a blast helping out with opening ceremonies, interacting with the



the couple announced their upcoming Star Wars wedding. Now that's devotion. Still, three letters for a single issue seemed excessive, so we cut them off... until we received this one:

WE KNEW THE CLONES WERE CANADIAN

TK-167 from the Southern California Garrison reporting in. You had mentioned how you love to see dancing stormtroopers. Well, I've got one better for you. How about Star Wars on Ice! Recently, the Southern California

crowds, dancing with the cheerleaders and signing autographs for the kids.

WILLIAM MIYAMOTO
COMMANDING OFFICER,
SOUTHERN CALIFORNIA GARRISON 30157
Los Angeles, CA

Your photos bring back warm memories of Bob and Doug McKenzie in *Strange Brew*, for

which we'll break down and print your second letter. Now, if you can manage to train those troopers well enough to take on The Mighty Ducks, we'll talk feature.

POETRY CORNER

We had prepared ourselves for a strong response to our poetry invitation (in issue #65), but no one could have anticipated the sheer volume of free verse that has inundated us over the past month. Sticklers for structure, we unabashedly favored

rhyming verse and the daring few who employed sonnets and sestinas. After the verbal abuse our editor-in-chief has



bravely suffered from other, less erudite staff members who do not appreciate dramatic readings, we would like to remind our gentle readers that the ban on poetry is now officially back in place.

CLONE WARS

All of these warriors look the same
Who cares if they live or die?
You cannot call a one by name
They are naught but pets, calm and tame
They have no mom and do not cry
All of these warriors look the same

To Geonosis thousands came
In gunboats falling from the sky
You cannot call a one by name

They are not in it for the fame
Which is not true of some Jedi
All of these warriors look the same

They might see war as just a game
Marching in rows silently by
You cannot call a one by name
Thinking of them, I get a pang
The endless sea of soldiers ~sigh~
All of these warriors look the same
You cannot call a one by name

SARAH PLUNKETT
Buford, GA

ODE TO ADMIRAL ACKBAR

I think that I shall never see
A fish so wonderful as thee.
Your bulbous eyes enthrall me,
So keen to lead an army.
Your skin so orange has an elegant glow;
Your uniform so white is as pure as snow.

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Your tactical expertise is inspiring:
You knew the Death Star's intricate wiring.
O lovely creature of the sea,
If I could be anyone, it's you I would be!

NICHOLE WALHOUT
New Era, MI

THE GARBAGE COMPACTOR

"Into the garbage chute, flyboy!"
Leia yelled,
as she jumped through the hole in the grate.
Han rolled his eyes and Luke stared in surprise
While a stormtrooper said,
"Down the cell bait."

The blaster fire flew hard and fast
as Chewie and Luke jumped in.
After exchanging a few more blasts,
Han decided not to see who would win.
Soon all four were knee-deep in muck (except Chewie, who's just a bit taller)
When suddenly, with no warning at all, Luke let out a holler!

He was sucked under the trash
by a Dianoga
When the compactor started to mash.
But they were soon free, by Threepio's plea to stop all mashers on prison level.

Artoo opened the door and they all ran out (smelling lovely I'm sure)
and if you want to know the rest, you must watch *Star Wars*, the best movie in the world.

AMANDA VERNON
Solon, OH

(UNTITLED)

It holds me in its fatal grasp,
Man-sized hands that crush my bones,
And stares at me with beady eyes,
And listens to my tortured moans.
Its jaws spread wide with savage hunger,
Its teeth like blades of durasteel,
It drops me in its gaping mouth,

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Send us your *Star Wars* drawings, paintings, elbow macaroni sculptures, or anything else that shows off your artistic talents. All images submitted become the property of Lucasfilm Ltd. Your image will not be returned. If you don't want to give up the original piece, send a good photograph, photocopy, or digital image to one of the addresses below. There are only a few more rules:

- ☺ No original characters, vehicles, or other items. If you feel like drawing, for example, a Jedi—an existing character, no one in particular, or yourself as a Jedi—that's fine. Don't invent new Jedi.
- ☺ Include your name, age, and hometown.
- ☺ Your parent or guardian's permission is required if you're 13 or under (optional otherwise). While you're at it, have your mom, dad, or other authority figure write a letter to go along with your drawing.

Send your art to: **STAR WARS INSIDER**, 3245 146th Place SE, Suite 110, Bellevue, WA 98007, Attn: Reader Art, or e-mail swinsider@paizo.com



CYNDIL MOSELEY, Age 5

For I am the monster's meal.

Its teeth penetrate my skin,
Right below my waist,
And I feel my body split in half,
And I hope he hates my taste.

As I die in agony,
Listening to my own bones crunch,
I wonder how it happened that
I became the rancor's lunch.

JEREMY HOFFPAUIR
Lubbock, TX

ATTACK OF THE CLONES

Just sit right back and you'll hear a tale,
A tale of a fateful trip
That started from a Naboo spaceport,
Aboard a Naboo starship.

Cordé the royal decoy,
Was dressed as a Senator.
By the time they landed on Coruscant,
She was dead for sure.

Yoda said to Padmé,
In grave danger you are.
She had to be protected
By old friends from afar.

The danger started getting bad,
The Kouhouns went for her neck.
This started up a speeder chase,
That ended in a wreck.

Well, Zam lost an arm and then she died,

The Jedi knew just what to do.
Obi-Wan went looking for Kamino,
Anakin and Padmé headed for Naboo.

Obi-Wan found Kamino
Just right where it should be,
And there was a clone army
Most impressive to see.

Meanwhile, Anakin's kissing Padmé,
Dissing sand and riding shaaks.
In the manure-filled meadow he
Fell right off, and got trampled on the back.

Obi-Wan tried to capture Jango,
To be questioned by the rest.
When he escaped in *Slave I*,
It was obvious who fought best.

Now Anakin's having nightmares,
Awaking fearful and all wet,
So he went to search for Shmi to find
A stepfamily he'd never met.

He found his mom but just too late,
To save her was his goal.
When she went and died, he lost his mind,
And the Tusken's heads did roll.

Now Obi-Wan's a prisoner on Geonosis,
The Chancellor's powers are more, not less.
Anakin and Padmé end up captured too;
The galaxy is a mess.

The executions went all wrong,
Nute Gunray was enraged.
This all started up the Clone War,
Now Padmé and Anakin are engaged!

The Jedi duel with Dooku
Sure took a lot of guts.
Both Master and apprentice were doomed
'til Yoda saved their butts.

Begun the Clone War surely has,
More fighting will come soon.
But the Skywalkers, they don't give a darn;
They're on their honeymoon.

LINDSAY BROWN
Lancaster, OH



Answers from page 84.

FOR MEMBERS ONLY



Answers to Your Star Wars Questions

with Pablo Hidalgo, Internet Content Provider for starwars.com

I noticed that in the *Return of the Jedi* vintage collection there is a skiff guard action figure by the name of Nikto. I also noticed that in the new *Attack of the Clones* line of toys there is a Jedi with the same name and the same likeness. Is he a Jedi that was lost after the great Clone Wars?

No, that's not a survivor of Geonosis working for Jabba the Hutt in *Return of the Jedi*. Nikto refers to the aliens' species, not the characters' names. The Nikto Jedi's name is Fik Sirch.



Any chance we'll see Victory Star Destroyers in Episode III? After all, they were in existence around that period.

It's unlikely, but not impossible. The Victory Star Destroyer finds its origins in the Expanded Universe of *Star Wars* fiction, having first appeared as "Victory-Class Destroyer" in 1979's *Han Solo's Revenge*. It wasn't until 1987, in West End Games' *Star Wars Sourcebook*, that it was revealed that the Victory was the predecessor of the Imperial Star Destroyer seen in *A New Hope*. Since then, a number of different images have come to represent the VSD. The Star Destroyers seen in *A New Hope* are superficially different from those seen in *The Empire Strikes Back* and *Return of the Jedi*, and some sources have cited those as VSDs, though that's not really what a proper one looks like. Those look more like Mark I Imperial Star Destroyers,

VICTORY STAR DESTROYER



Illustration by Doug Chiang

while the more detailed warships seen in Episodes V and VI are the Mark II vessels. A photographic depiction of a VSD also exists in the massive *Star Wars Chronicles* book, using concept modelmaker Colin Cantwell's prototype Star Destroyer design as the vessel, but this is the only source to use that particular design.

The image used most commonly to depict a Victory Star Destroyer is based on a sketch made by Joe Johnston during the production of *A New Hope*. It is mostly similar to the finished Imperial Star Destroyer model, except with extra flaring on its starboard and port edges, and extra growths on its conning tower. This is the basis for the illustration by Doug Chiang seen in *The Essential Guide to Vehicles and Vessels*.

The Episode III Art Department has mined some of Joe Johnston's unused designs in the development of vehicles and hardware for Episode III, but it is too early to tell whether the Star Destroyer predecessor will make the final cut.

In Episode VI, we see Luke fighting a rancor. If rancors come from the planet Dathomir and Jabba lives on Tatooine, how did he get the rancor down in that little pit?

It's likely that Jabba didn't know or fully appreciate just what it is he had. The rancor that he kept on Tatooine came to the desert planet by accident. One fateful day, his underlings Bib Fortuna

and Bidlo Kwerve discovered a crashed ship in the sandy wastes. Very little was known about the crashed ship—it belonged to a Captain Grizzid, a notorious smuggler who had dealt with Jabba in the past. Grizzid was hauling a special cargo for an antiquities dealer named Grendu, who had spent some time in the Tarsunt and Anoat systems.

Kwerve investigated the crashed ship, sending several Gamorrean Guards to their untimely deaths examining the derelict. Inside the downed vessel was a once-captive rancor, no longer caged and quite angry. At the time, the rancor wasn't full-grown—it was just about two meters tall. Several



stun grenades later, Kwerve and his crew subdued the beast. Kwerve and Fortuna presented the rare creature to Jabba shortly thereafter, with the opportunistic Fortuna taking the credit and the hapless Kwerve being "rewarded" by serving as the captive rancor's first meal.

This tale came from very early on in the Expanded Universe of *Star Wars* lore, when the rancor's true origin was kept purposely mysterious. It wasn't until 1994's *Courtship of Princess Leia* by Dave Wolverton that the species' true home was revealed. As such, there has been no solid connection between Jabba's rancor and the rancor homeworld of Dathomir.

Just before Obi-Wan and Qui-Gon's ship is blown up in Episode I, we hear the captain yell out something. Is it just me, or did she really say something?

The captain (Madakor, played by Bronagh Gallagher) shouts, "Shields up!" The script has her line as, "No! Warn..." In the rough cut of the film, her full line is actually, "Warn the Jedi!"





"You can call me Liege."

According to *Star Wars: Episode I The Phantom Menace Scrapbook*, "To become a Jedi Master, a Jedi must have successfully trained a young apprentice, known as a Padawan." This baffled me, because in Episode II every character refers to Obi-Wan Kenobi as either Master Jedi or Master Kenobi, when he is still on the middle of training his first

Padawan. With whom does the error lie: Mr. Windham or the screenplay writers, George Lucas and Jonathan Hales?

The term "Master" is used as an honorific to any Jedi who is currently training a Padawan, in addition to those Jedi who have formally achieved the rank of Jedi Master. Though it may not be technically correct, it is culturally accepted, even within the ranks of the Jedi. What governs the true delineation between Knight and Master is considered fairly esoteric knowledge, and the typical galactic citizen applies a common term of respect when dealing with a Jedi. You'll note that the only time anyone is corrected misusing the term "Master" is when Sio Bibble instinctively—and mistakenly—uses it to refer to Anakin.

Illustration by Rick Post



What is a nerf herder?

Aside from being a band that enjoyed a mid-level hit in 1997 called "Van Halen" (not to mention the ripping good theme music to *Buffy the Vampire Slayer*), a nerf herder is someone who herds nerfs, clearly. But what is a nerf? A nerf is a rangy, grumpy herbivore raised for its meat on Alderaan. The antlered beasts are tended to by an almost equally surly and scruffy bunch of

herders for their meat. These lower-class agricultural workers were the butt of many jokes and the source of many class-based disparagements on Alderaan, so for a noble like Princess Leia, the term "nerf herder" is a common insult.

I was watching *Attack of the Clones* for the 30 millionth time and noticed once more the different color armors of the clone troopers. I understand that for Trade Federation Battle Droids, blue signifies a pilot, red signifies a security droid, and yellow a commander. Are the clone colors the same?

Not quite. The color-coding on battle droids denotes function, while the clones' colors denote rank. A yellow clone is a commander, a red clone is a captain, blue is lieutenant, and green is a sergeant. The yellow and red ones can be seen in the Geonosis battle and the Coruscant parade grounds. The blue ones can be seen picking up their helmets in the Kamino barracks. The green ones are hard to spot—they're in the parade ground scene among the hundreds. They were to have figured more prominently in the ground battle, but the garish clashing of so many color stripes worked against them. One ILM compositor jokingly remarked that the clone army, at times, looked like it was sponsored by Skittles.



In *A New Hope*, why does Obi-Wan tell Luke "only Imperial stormtroopers are so precise" about blaster marks on the sandcrawlers? Stormtroopers are horrible shots!

To be fair, stormtroopers seem to be lousy shots only when firing at the heroes; they mopped up the no-name Rebel losers aboard the *Tantive IV* pretty quickly. It's a cheap excuse, but that's script immunity for you. To probe this query a bit more realistically, Ben could have been specifically referring to where the stormtroopers shot. Most of the blast points were very well concentrated on the tread mechanisms of the sandcrawler, indicating a technical knowledge and precision military drilling. Tusken Raiders wouldn't have been as disciplined in their shooting.

In Episode II, in Amidala's apartment, before Anakin says Obi-Wan is a great mentor, what is that droid on the window?



There are two droids. One is an INS-444 Installer droid, which affixes a new pane of glass in the window. The other is the CLE-004 droid, a cleaner droid that buffs the glass spotless.



Whatever possessed Jar Jar to propose giving the Supreme Chancellor emergency powers so that he could create an Army of the Republic? As a substitute for Senator Amidala, wasn't he opposed to the Military Creation Act?

Amidala's opposition to the Military Creation Act was based on a fear that it would lead to open warfare. She believed that if the Republic militarized, the Separatists would become frightened and turn to the armies of the Trade Federation and the commerce guilds to retaliate. Obi-Wan's intelligence report revealed that the Separatists had already done that—and Amidala's worst fears had been realized without provocation. Resisting the Military Creation Act was a moot point: War was inevitable, and the Republic was defenseless. That clone army was desperately needed. That the representative who proposed the emergency powers measure was the proxy for the leader of the opposition made it clear just how dire the situation had become.

In the deleted scene from Episode II where Padmé addresses the Senate, Mas Amedda flaps his tongue when she's done with her speech. What the heck was that all about?

While I could speculate that Mas Amedda is a hardcore member of the KISS army, it's really more of a Chagrian way of demonstrating dominance and calling for attention. Amedda was attempting to call for order.



QUESTIONS?

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at qand4@polzo.com or send it to *Star Wars Insider*, 3245 146th Place SE, Suite 110, Bellevue, WA 98007. Attn: Q&A.



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— Mace Windu to Count Dooku
Star Wars: Attack of the Clones

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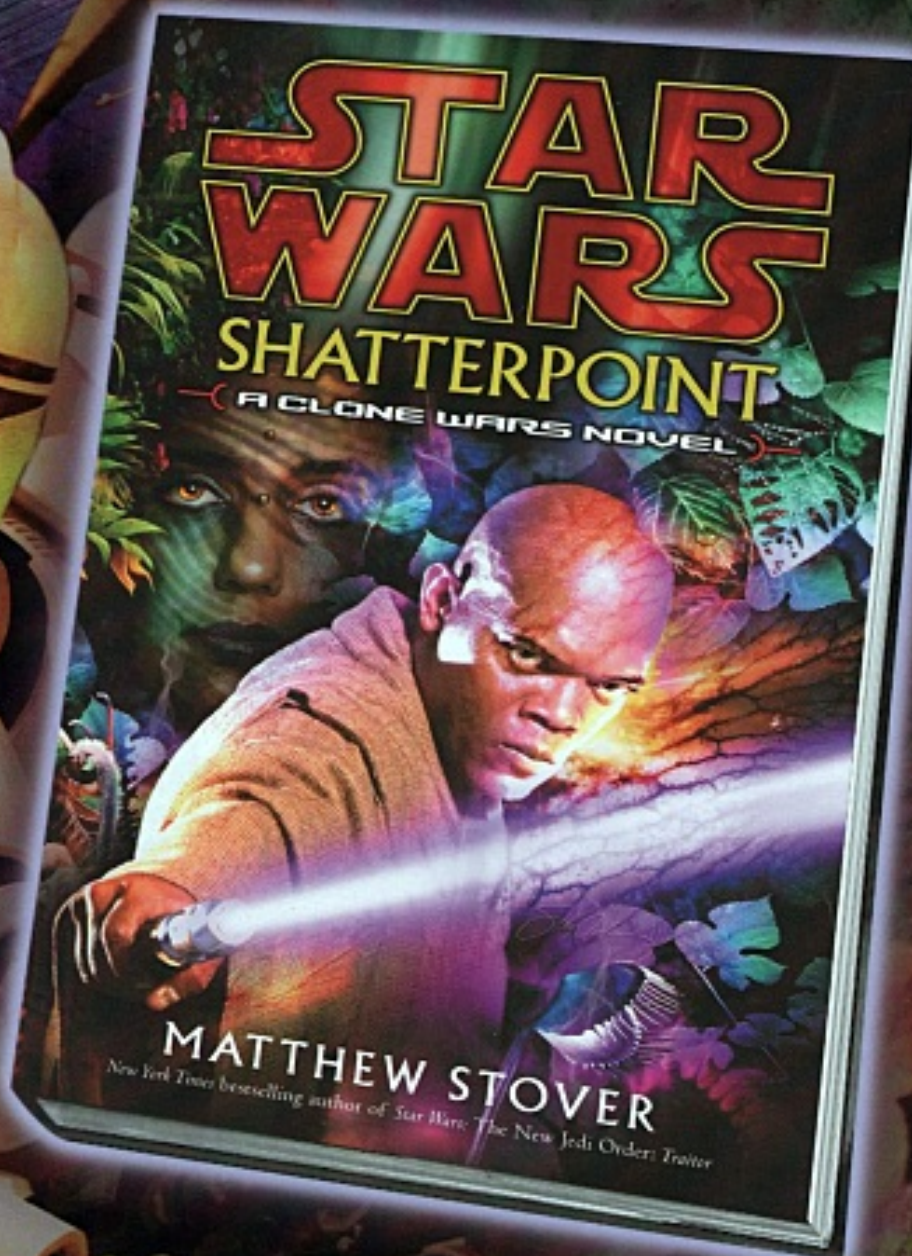
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